

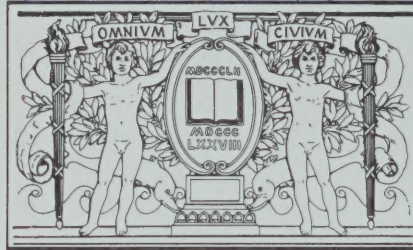
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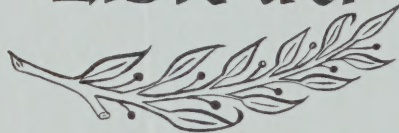


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See also *Theatres of Boston: a  
stage and screen history*  
(PN2277.B6K56 2005 BRC)









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BUILDING AND STREETScape

PRESERVATION SURVEY

FOR

BOSTON'S THEATRE DISTRICT

VOL. II

Administered by the

Boston Landmarks Commission

1979













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Boston  
Landmarks  
Commission

July 27, 1979

City Hall, Boston  
Massachusetts 02201  
(7) 722-4300

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Fine Arts Reference Librarian  
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Marcia Myers,  
Executive Director

Dear Tess:

It gives me great pleasure to be able to provide, for your collection, copies of building and streetscape survey forms and maps for the "Allston-Brighton, Dorchester/Mattapan, and Theatre Area" neighborhood. The surveys were conducted by consultants and administered by the Boston Landmarks Commission. The funding for this study came in part from the Boston Redevelopment Authority, in part from the Boston Landmarks Commission, and in part through the Massachusetts Historical Commission, Office of the Secretary of State, from the matching grant-in-aid program for historic preservation by the Heritage Conservation and Recreation Service, Department of the Interior. The assistance which "The Boston Public Library" provided to this project was invaluable. The Commission hopes that your members and interested residents can easily use the inventory.

Please feel free to call if you have any questions about this material.

Sincerely,

Marcia Myers  
Executive Director

/8286





Street List

Theatre Area Survey

Vol II

Avery (22-30)

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Boylston Place (1-6)

Boylston St. (36-162, 25-39)

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Vol. I

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Harrison Ave (19-83)

Haymarket Place

Knapp (5-23)

Kneeland (16-44)

LaGrange (12-22, 15-29)

Mason (64-88)

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Park Square (2-10)

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Vol. II

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West (16-32)





## Historic Inventory Map Coding System - Boston

1. City is divided into the following districts, note abbreviations.  
A capital letter or pair will always precede a number for coding.

EB	-	East Boston	SB	-	South Boston
C	-	Charlestown	JP	-	Jamaica Plain
N/W	-	North End/Waterfront	R	-	Roxbury
BB	-	Back Bay	D	-	Dorchester
BH	-	Beacon Hill	RD	-	Roslindale
SC	-	Bay Village/Chinatown	WR	-	West Roxbury
FK	-	Fenway/Kenmore	HP	-	Hyde Park
AB	-	Allston/Brighton	GC	-	Government Center/North Station
MH	-	Mission Hill	WE	-	West End
SE	-	South End	CBD	-	Central Business District

2. Numerical system is divided into the following use categories.  
(MHC code is the underlying structure here with additional break-downs to deal with the large number of structures in the City).

### Buildings 1-799

Further broken down into:

- Residential 1-399

(including all types of residential structures, apartments, out buildings, such as carriage houses, barns, stables, and garages)

- Commercial 400-499

(including retail, office, bank, gas stations, fast food, auto repair, super markets, shopping center, hotel, theatre, combined commercial/residential)

- Institutional 500-699

(including church, school, municipal, hospital, nursing home, club, R.R. station, civic, stadium)

- Manufacturing 700-799

including manufacturing, lofts, factory warehouse, mill

### Cemetery 800-899

### Structures, Parks, Monuments, Markers 900-999

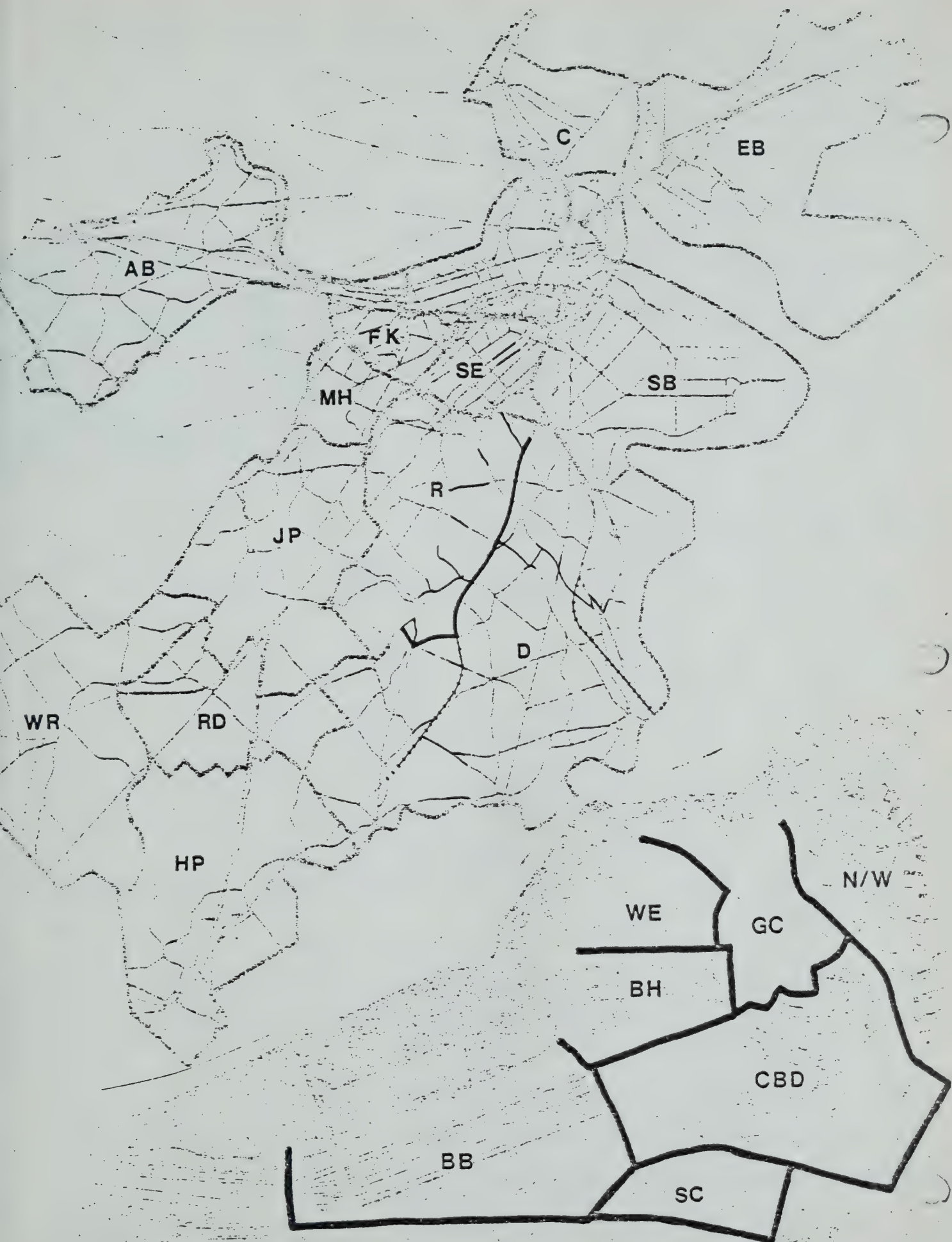
(including bridge, canal, dam, tunnel, road/path, windmill, fort, standpipe, marker/tablet, statue, fountain, milestone, parks, benches, training fields, clocks)

### Streetscapes 1000-X

3. Example of how to use system

D159 - reflects a residential structure in Dorchester  
H900 - reflects a bridge in Hyde Park  
H371 - reflects a commercial structure in Hyde Park









ADDRESS 2 Park Square COR. 176 Boylston\*  
Carver St.NAME \_\_\_\_\_  
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1887-89 Damrell, p. 65  
source (no permit)ARCHITECT Snell & Gregorson "  
sourceBUILDER Neal & Preble "  
sourceOWNER Henry Lee et al / Michael B. Moskow  
original present 2 Park Sq, Room 405PHOTOGRAPHS 3 2/4 .79

Ward 5, Parcel # 46, UTM#19/329900/4690740

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) stores and officesNO. OF STORIES (1st to cornice) 7 plus \_\_\_\_\_ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone brownstone trim concrete iron/steel/alum.

BRIEF DESCRIPTION Panel brick commercial bldg with main facades on Park Sq (7 bays) and Boylston (3 bays). Intact early storefront at 176 Boylston, principal entrance at 2 Park Sq. flanked by brownstone pilasters rising to level 4 &amp; capped by brownstone triangular pediment. Wall surfaces formed by advancing and receding brick planes and brick &amp; brownstone architraves in varied classical styles. Cornices above levels 4, 6, 7 &amp; panel brick

EXTERIOR ALTERATION minor moderate drastic design at topmost stor  
some storefront alterationCONDITION good fair poor \_\_\_\_\_ LOT AREA 3595 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Irregularly shaped building with facades on Boylston, Park Sq. and Carver, located on important corner site at junction of the Boston Common, Boston Garden and Park Sq, visual terminus of "Piano Row"

SIGNIFICANCE (cont'd on reverse) 2 Park Squareis significant as the theatre area's bestexample of the "Panel Brick" style, as thearea's only known work by the distinguishedfirm of Snell & Gregorson, and as theanchor building of "Piano Row."

(Map)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

George Snell (1820-1893), senior partner in the firm of Snell & Gregorson, was born and trained in England, arrived in Boston in 1850, and opened the office of Snell & Gregorson about 1860. The firm designed the old Music Hall, Studio Building, Hotel Oxford, many fine private residences in the Back Bay<sup>2</sup> & the Concord Public Library.

The original building included only #2 Park Square--#3 and #4 were constructed between 1890 and 1895. One of the early tenants (at 176 Boylston) was George Burwell's apothecary, located in the storefront where Green's Luggage store is today. According to Damrell, the estimated cost of the building was \$125,000.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Charles Damrell, Half Century of Boston Building, 1895, p. 65
2. Withey, Biographical Dictionary of American Architects
3. Am. Arch. and Bldg. News, obituary of Geo. Snell, March 4, 1893  
Vol 39, p. 129-130



(NRD/C) June, 1979

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

The store and office building replaced an earlier bowfront and was constructed under separate ownership from #2 and #4, but the well-preserved Romanesque facade blends well with its neighbors.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



ADDRESS 4 Park Square COR. \_\_\_\_\_

NAME \_\_\_\_\_

presentoriginalMAP No. 24N/12ESUB AREA TheatreDATE 1890-1895Atlas (no permit)  
source

ARCHITECT \_\_\_\_\_

source

BUILDER \_\_\_\_\_

(orig. Atlas owner) <sup>source</sup> Michael B. Moskowitz  
OWNER H. Lee, et al/ 2 Park Sq, Room 405originalpresentPHOTOGRAPHS 4 4/4, 4/3, 3 2/4 .79.Ward 5, Parcel # 54 UTM# 19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercialNO. OF STORIES (1st to cornice) 6 plus \_\_\_\_\_ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone brownstone concrete iron/steel/alum.  
trimBRIEF DESCRIPTION 4-bay Renaissance Revival commercial building; cast iron storefront (with intact piers & metal cornice); levels 2 and 6 of brownstone with single windows; level 3-5 of brick with brownstone architraves surrounding paired windows; classical cornices or sill courses between each level; heavy projecting copper leafy modillion cornice.EXTERIOR ALTERATION minor moderate drastic partially altered storefrontCONDITION good fair poor \_\_\_\_\_ LOT AREA 1494 sq. feetNOTEWORTHY SITE CHARACTERISTICS Forms visual ensemble with 2 and 3 Park Square at west end of "Piano Row". Next to site of proposed State Transportation Building.SIGNIFICANCE (cont'd on reverse) As with #2 and #3 Park Square, this building is important because

(Map)

it is part of a visual grouping of three brick & brownstone late 19th century commercial buildings which anchor the west end of "Piano Row" at the corner of the



Moved; date if known \_\_\_\_\_

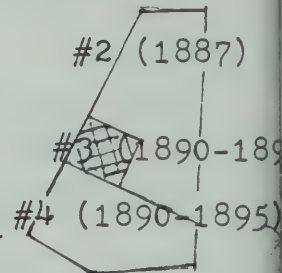
Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Common and Garden.

4 Park Square was built by the same owner as 2 Park Sq, and the two buildings are adjacent in the rear. The commercial structure replaced an earlier Greek Revival bowfront residence.



Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 5-6 Park Square COR. \_\_\_\_\_NAME Suffolk-Franklin Savings/Franklin Saving  
present original BankMAP No. 24N/12E SUB AREA Theatre  
orig. bldg 1890-1895 Atlas (no permit)  
DATE storefront 1925 permitsource  
orig. bldg. - unknown  
ARCHITECT storefront- Wm. Austin  
sourceBUILDER \_\_\_\_\_  
sourceOWNER Franklin Savings Bank  
original presentPHOTOGRAPHS 6 5/5, 5/6 '79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) bank and officesNO. OF STORIES (1st to cornice) 2 1/2 (originally 6) plus \_\_\_\_\_ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION Drastically altered turn-of-the-century commercial building  
with intact early 20th century 3-bay marble storefront and bank lobby;  
6-bay brick second floor with flat arched lintels; stone belt band;  
then 1/2 of the original. 3rd story (other 1/2 plus upper 3 stories removed)EXTERIOR ALTERATION minor moderate drastic removal of upper 3 1/2 storiesCONDITION good fair poor LOT AREA 4330 sq. feetNOTEWORTHY SITE CHARACTERISTICS Scheduled to be demolished for new State  
Transportation Building

SIGNIFICANCE (cont'd on reverse) \_\_\_\_\_

(Map)

Because of removal of upper stories, the  
building has lost its architectural  
integrity and significance

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

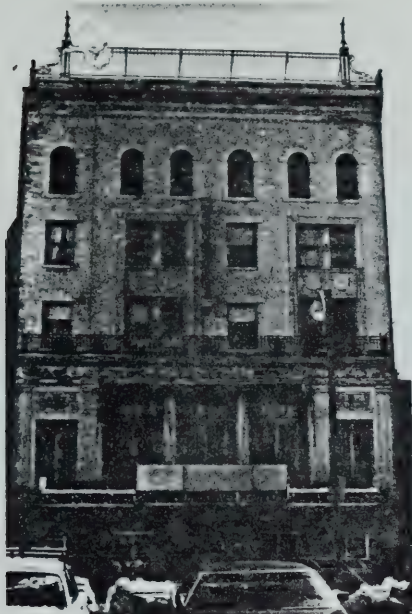
Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Vacant since Feb, 1979. Scheduled to be demolished.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)





ADDRESS 7-8 Park Square COR.

NAME Seaman's Hotel/ Hotel Georgian <sup>opened</sup> in 1912  
present original

MAP No. 24N/12E SUB AREA Theatre  
orig. bldg. 1890-1895 Atlas (no permit  
DATE remodelling 1911 newspaper account  
source & periodicals 2

ARCHITECT orig. bldg.- unknown 1,2,3,4  
remodelling- C.H. Blackall  
source

BUILDER orig. bldg.- unknown 4  
remodelling- John B. Graham  
orig. bldg: source

OWNER W.E. Shedd  
remodelling- Trus. of Eben Jordan  
original present

PHOTOGRAPHS 6 5/4 '79

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) orig. bldg: stores and offices  
 remodelling: hotel and restaurant  
 NO. OF STORIES (1st to cornice) 5 plus \_\_\_\_\_  
 ROOF flat cupola dormers  
 MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
 (Other) (brick) stone (concrete) iron/steel/alum.  
 (painted white)  
 BRIEF DESCRIPTION 6-bay Colonial Revival hotel with rusticated 1st floor  
 and central entrance, 2nd floor with two Doric columns set in antis  
 between paired fluted pilasters which flank inset Adamesque garland panels  
 metal cornice divides 2nd & 3rd stores; upper 3 floors are brick with  
 rectangular windows at level 3 & 4 and rounded windows at level 5,  
 metal cornice and iron roof balustrade.  
 EXTERIOR ALTERATION minor (moderate) drastic major change since 1911 is metal  
 double window architraves on  
 CONDITION good (fair-poor) deteriorating LOT AREA 6199 sq. feet upper section  
 (level 3-4)  
 NOTEWORTHY SITE CHARACTERISTICS Scheduled to be demolished for new State  
Transportation Building.

SIGNIFICANCE (cont'd on reverse) The Hotel  
Georgian is an example of adaptive re-use  
dating back to 1911, when architect Clarence  
Blackall was hired by the trustees of the  
Eben Jordan estate to convert earlier

(Map)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

structures into a hotel and restaurant.

The hotel, which opened in 1912, advertised genial, artistic surroundings with neither the "easy manners" of the Bohemian resorts nor the "exclusiveness and stiffness" of the higher-priced hotels.<sup>3</sup> The dining room of 6000 sq. ft. had a barrel ceiling with balconies on each side and featured a 14-piece symphonic orchestra and piano recitals during the ladies hour. An old English tap room for men was located in the basement and bachelor apartments and private dining rooms upstairs.<sup>3</sup>

The name "Hotel Georgian" was derived from the Georgian style of architecture used by Blackall in the renovation.<sup>3</sup> The 1911 changes were extensive and were described as follows: "The old structures...have been so remodelled that the only portion remaining is a certain part of the upper front and even this has been so changed and added to that the structure is practically new throughout."<sup>4</sup> The remodelling cost was \$250,000 and the investment was considered of great importance to the development of the Park Square area.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

The building is scheduled to be demolished in 1979 and has been allowed to deteriorate.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Architectural Club Yearbook, 1912 (illus. with caption, no text)
2. Am. Arch. and Bldg News, vol. 102, 12/4/1912 (same illus. as above, no text)
3. Boston Herald, March 12, 1912 (desc. of opening and illus.)
4. Boston Globe, March 12, 1912 ("") p. 9



ADDRESS 9 Park Square COR.NAME Trailways Bus Terminal  
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1926 Building Permit 3/9/1926  
sourceARCHITECT John Gray  
sourceBUILDER Burton Wiggin  
sourceOWNER Waldorf System Inc.  
original presentPHOTOGRAPHS 6 5/3 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercialNO. OF STORIES (1st to cornice) 2 (originally 4) plus \_\_\_\_\_ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION heavily alteredEXTERIOR ALTERATION minor moderate drastic removal of upper 2 floorsCONDITION good fair poor LOT AREA 2129 sq. feetNOTEWORTHY SITE CHARACTERISTICS Scheduled to be demolished for newState Transportation Building

SIGNIFICANCE (cont'd on reverse) \_\_\_\_\_

Does not contribute architecturally

(Map)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) \_\_\_\_\_

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) \_\_\_\_\_



ADDRESS 10 Park Square COR. \_\_\_\_\_NAME Trailways Bus Terminal  
present originalMAP No. 24N/12E SUB AREA TheatreDATE post 1950 style \_\_\_\_\_  
(or remodelling of earlier building) sourceARCHITECT \_\_\_\_\_  
sourceBUILDER \_\_\_\_\_  
sourceOWNER \_\_\_\_\_  
original presentPHOTOGRAPHS 6 5/2, 5/1 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
non-residentialNO. OF STORIES (1st to cornice) 2 plus \_\_\_\_\_ROOF flat cupola \_\_\_\_\_ dormers \_\_\_\_\_MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum. plastic panelsBRIEF DESCRIPTION non-descript 20th c. structure

EXTERIOR ALTERATION minor moderate drastic \_\_\_\_\_

CONDITION good fair poor \_\_\_\_\_ LOT AREA 2296 sq. feetNOTEWORTHY SITE CHARACTERISTICS Scheduled to be demolished for new State  
Transportation Building

SIGNIFICANCE (cont'd on reverse) \_\_\_\_\_

Does not contribute architecturally

(Map)



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

154-170 Warrenton  
 ADDRESS Stuart St. COR. Charles St. South  
 NAME U.S. Post Office Tremont St. Sta/  
present original  
 MAP No. 24N/12E SUB AREA \_\_\_\_\_  
 DATE 1927 Building permit 8/27/1927  
source  
 ARCHITECT Thomas M. James Co, "    "  
source  
 BUILDER not listed on permit  
source  
 OWNER Park Square Corporation  
original present  
 PHOTOGRAPHS 10 4/5 .79



TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercial

NO. OF STORIES (1st to cornice) 7 plus \_\_\_\_\_

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
 (Other) brick stone concrete iron/steel/alum.  
(cast stone)

BRIEF DESCRIPTION 4 X 9 X 7 bay Jacobethan building with principal 9-bay facade on Stuart; concrete 1st floor with offset right Tudor-arched entrance; brick upper levels with quoins used to emphasize corners and the 2nd and 8th bays; cast stone cornice and tan brick parapet with shield motifs at 2nd and 8th bays.

EXTERIOR ALTERATION minor moderate drastic entrance and 1st floor window changes

CONDITION good fair poor LOT AREA 11,173 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Prominent corner site at bend of Stuart St; bldg. has facades on Warrenton, Stuart and Charles St. So.

SIGNIFICANCE (cont'd on reverse) Prosaic design by the architect of the Shubert Theatre

(Map)

interior and the Union-Warren Savings Bank at 216-218 Tremont Street in the theatre area.



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

The firm of Thomas M. James & Co., architects and engineers, specialized in designing banks. The founder and president of the company Thomas M. James (1875-1942) was born in Cambridge and received his architectural training under Samuel J. Brown. After a few years practicing in the firm of Hill & James he organized his own company in 1909 and continued as its active head until his death. He also designed the Commonwealth Atlantic National Bank (1924) and the building at 75 Federal St. 1

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Withey, Biographical Dictionary of American Architects, p. 320



ADDRESS 11-25 Stuart St COR.NAME The Dill Building (same)

present

original

MAP No. 24N/12ESUB AREA Theatre

#19-25 1886-1887 - bldg inscription

DATE #11-17 1887-1888 - inscription & 1  
(no permit) source inspector's reportARCHITECT #19-25 prob. A.S. Drisko  
#11-17 A.S. Drisko (inspector's 1  
source report)BUILDER #19-25 prob. W.S. & G.N. Miller "  
#11-17 W.S. & G.N. Miller source Trus.OWNER Charles H. Dill/ Marvin Myer Cyker  
original 11 Stuart (#4925)  
present 19 Stuart (#4926)PHOTOGRAPHS 3 6/6.79 +file  
# 4925  
Ward 3. Parcel # 4926 UTM#19/330000/4690600  
(Ind. Ref. #)TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) " mercantile " (probably light manufacturing)NO. OF STORIES (1st to cornice) 6 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.

(painted white)

BRIEF DESCRIPTION 19th century brick commercial building constructed in two identical, symmetrical sections. 2-story metal storefront with 2-story engaged French columns. Wide beltband separates storefront from the 4 brick upper stories, where rectangular and segmental-headed windows are organized into 8 bays by wide brick pilasters. Corbel cornice between 5th & 6th story and at roofline. Two small stepped parapets inscribed with  
EXTERIOR ALTERATION minor moderate drastic letter "D" & bldg. dates.  
storefronts covered with modern sheathing.CONDITION good fair poor LOT AREA 10,558 sq. feetNOTEWORTHY SITE CHARACTERISTICS Bldg. is important in providing a visual complement to Jacob Wirth's and reinforcing the 6-story building height most common along Stuart and Kneeland Streets.SIGNIFICANCE (cont'd on reverse) The Dill

(Map)

Building is significant as a fine example of the simple, well-proportioned brick loft buildings being constructed in the Beach/Kneeland/Knapp St area during the

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

last two decades of the 19th century.

The building was constructed in two stages over a three year period. Building inspector's reports<sup>1</sup> available only for the second section, indicate that the architect for that portion was A.S. Drisko, a lesser-known Boston architect whose work includes the Emerson Piano Factory in the South End (1890-91) as well as numerous residential buildings in the Back Bay, among them 138 Marlborough St, 328 and 377-9 Commonwealth Ave. and 154-8 Newbury St.<sup>2</sup> Drisko's specialty appears to have been multi-family dwellings.

The plan for #11-17 (the second section)<sup>1</sup> shows open rather than partitioned spaces, indicating that the building was probably used for manufacturing. During the 20th century the building housed the Full & Sullivan Company, makers of leather coats,<sup>3</sup> as well as other clothing companies. In 1895, #23 Stuart was occupied by W. Clayton Brennan, a furniture dealer.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Suggested for individual listing on the Register

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Dept. for the Inspection of Buildings, Vol. 25, p. 157, Nov. 13, 1888 (record books at Boston Public Library)
2. Architectural file, Boston Public Library
3. 1913 Boston City Directory



ADDRESS 27-29 Stuart COR. \_\_\_\_\_NAME \_\_\_\_\_  
present originalMAP No. 24N/12E SUB AREA TheatreDATE present facade dates from 1922-1928  
source Atlas  
(no permit)ARCHITECT \_\_\_\_\_  
sourceBUILDER \_\_\_\_\_  
sourceOWNER \_\_\_\_\_  
original presentPHOTOGRAPHS 3<sup>6</sup>/3.79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercialNO. OF STORIES (1st to cornice) 5 plus \_\_\_\_\_ROOF flat cupola \_\_\_\_\_ dormers \_\_\_\_\_MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION Non-descript 20th century commercial facade with minimal Classical Revival embellishmentEXTERIOR ALTERATION minor moderate drastic heavily altered storefrontCONDITION good fair poor \_\_\_\_\_ LOT AREA 2091 sq. feetNOTEWORTHY SITE CHARACTERISTICS Located between Dill Building and Jacob Wirth'sSIGNIFICANCE. (cont'd on reverse) Of minor architectural interest. Permits imply that the building may be a 3½ story 19th century residential building raised to five stories and remodelled with a new concrete facade.

(Map)

(M) June, 1979



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

TH-CBD 16

NR Ind # TH-57

ADDRESS 31-39 Stuart St. COR. \_\_\_\_\_NAME Jacob Wirth Bldgs.

present

original

MAP No. 24/12ESUB AREA Theatre DistrictDATE 1844-45

Deeds

source

ARCHITECT \_\_\_\_\_

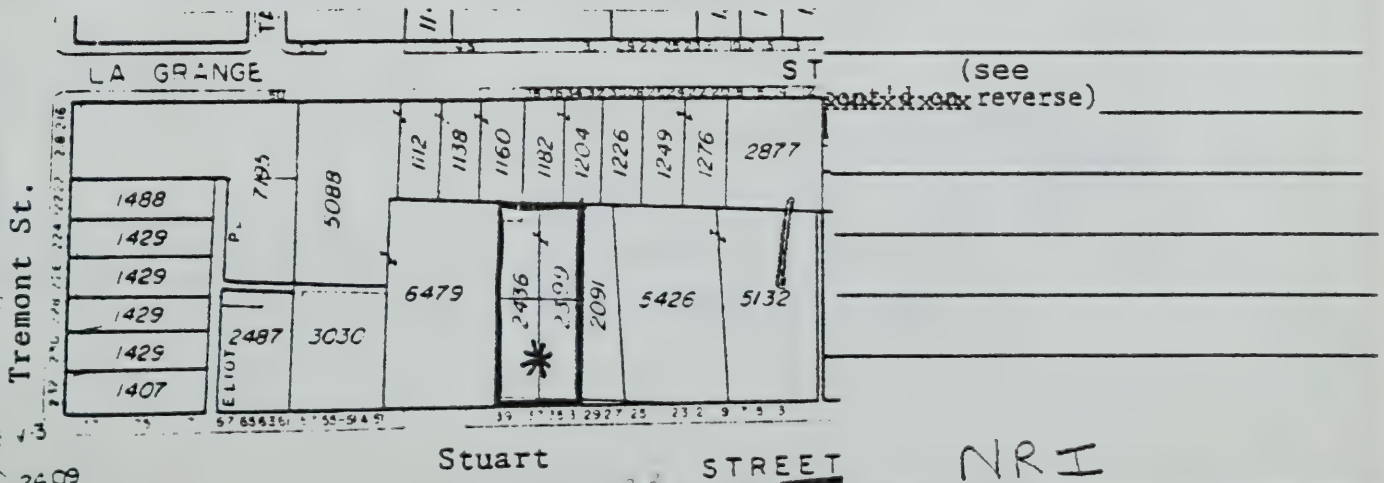
source

EWRIGHTS: Greenleaf C. Sanborn, Thatcher Ross,  
~~Wright~~ & Thomas C. Waitsource Wm J. Fitzgerald  
33 Stuart St.OWNER Greenleaf C. Sanborn / LaGrange St. Realt  
original present Trust

PHOTOGRAPHS \_\_\_\_\_

Ward 3 Parcel 4928, utm# 19/329960/TYPE residential single double row 2-fam. 3-deck ten apt. 4690600  
(non-residential) \_\_\_\_\_NO. OF STORIES (1st to cornice) 3 plus  $\frac{1}{2}$  (attic)ROOF pitch-ridge parallel cupola dormers 2 on each building  
to street; slateMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION Pair of attached brick Greek Revival rowhouses with bow-  
fronted window bays; one story late 19th century storefront addition  
unites pair; one-story brick rear ells; 3 bays above store front;  
3 windows in bay, all have 2/2 sash with flat lintels.EXTERIOR ALTERATION minor moderate drastic \_\_\_\_\_CONDITION good fair poor \_\_\_\_\_ LOT AREA 4835 sq. feet

NOTEWORTHY SITE CHARACTERISTICS \_\_\_\_\_



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>x</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	<u>x</u>	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

The restaurant buildings are a long-term establishment serving authentic German food whose exterior facade and interior fittings have changed little since its late 19th century establishment. The structures are scarce survivors of a century of urban change soon to be the only remaining examples of their type - the bow-fronted Greek Revival row house - in an area in which they once abounded. They represent a relatively rare residential type in the central city as a whole which serves as an important stylistic link between the earliest Beacon Hill bowfronts of the Federal period and the Italianate style bowfronts that predominated the new South End in the 1850's and '60's. Built by developer housewrights quite active in the South Cove area, they were soon sold to "gentlemen" for rental purposes. Jacob Wirth bought #37 in 1878 as his dwelling above and restaurant below; subsequently he leased #31-33 in 1889 and constructed the storefront that now unites them. The heirs of Jake Wirth, originally a baker, operated the restaurant until 1965.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Designated exterior and interior as Landmark by Boston Landmarks Commission in restaurant use -- continuing its historic function immediately accessible for public use and enjoyment.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Study Report, Boston Landmarks Commission, 10/27/77. Whitehill, W.M. A Seidel for Jake Wirth (published privately 1963).  
\_\_\_\_\_. The Neighborhood of the Tavern Club.  
Bostonian Society, 1971.



ADDRESS 51-55 Stuart St COR.NAME (Athens Olympia Restaurant)  
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1919 Building permit 6/5/1919  
sourceARCHITECT Brainerd & Leeds "          "  
sourceBUILDER G.M. Briggs Const. Co "          "  
sourceOWNER Chas., H. Gossa/  
original presentPHOTOGRAPHS 3 6/2 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) 2 stores, restaurant & billiard roomNO. OF STORIES (1st to cornice) 3 plus           ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION 5-bay commercial building with minimal Classical Revival accents. Altered 1st floor metal storefront; pressed metal piers and spandrels in center three bays of upper two stories; pressed metal dentil cornice and brick parapetEXTERIOR ALTERATION minor moderate drastic heavily altered storefrontCONDITION good fair poor LOT AREA 3030 sq. feetNOTEWORTHY SITE CHARACTERISTICS Parking lot to eastSIGNIFICANCE (cont'd on reverse)           Of minor architectural interest

(Map)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Architects Wm. H. Brainerd (1862-1941) and Edmund Leeds were active from the 1890's to 1920's in design of public buildings in New England including the Boston Little Wanderers Home, Congregational Church in W. Medford, Town Hall in Athol and Christian Endeavor Society Building in Boston. Sr. partner Wm. Brainerd trained at MIT and worked in the offices of Edmund M. Wheelwright and Shepley, Rutan and Coolidge before joining with Edmund Leeds.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Withey, Biographical Dictionary of Am. Architects p. 75.

ADDRESS 61-67 Stuart COR. Eliot Pl.

NAME \_\_\_\_\_

presentoriginalMAP No. 24N/12E SUB AREA TheatreDATE 1883-1890 Atlas (no permit)  
source

ARCHITECT \_\_\_\_\_

source

BUILDER \_\_\_\_\_

source

OWNER \_\_\_\_\_

originalpresentPHOTOGRAPHS 3<sup>5</sup>/6 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercialNO. OF STORIES (1st to cornice) 3 plus \_\_\_\_\_ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Late 19th century building of little style, with modern storefront and six regularly-spaced double hung window openings in brick stories above.

EXTERIOR ALTERATION minor moderate drastic pitch roof changed to flat (1955)  
storefront alterationsCONDITION good fair poor \_\_\_\_\_ LOT AREA 2487 sq. feet

NOTEWORTHY SITE CHARACTERISTICS \_\_\_\_\_

SIGNIFICANCE (cont'd on reverse) \_\_\_\_\_

Does not contribute architecturally

(Map)



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



ADDRESS 71-77 Stuart StCOR. 232 Tremont St.

NAME	present	original

MAP No. 24N/12E SUB AREA Theatre

DATE c. 1830 style (no permit)  
source

ARCHITECT \_\_\_\_\_  
source

BUILDER \_\_\_\_\_  
source

OWNER	original	present

PHOTOGRAPHS 3 3/5, 5/5, 6/1 .79 .

TYPE    residential   single   double   row   2-fam.   3-deck   ten   apt.  
         (non-residential)                 "

NO. OF STORIES (1st to cornice)	#71- one story
#71 and 77- flat	#75- 2½ stories plus
	#77- 2 stories (originally 3½)

ROOF #75 gable across cupola - dormers #75 has one center wooden pedimented

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl dormer  
(Other) brick stone \_\_\_\_\_ concrete iron/steel/alum.  
common bond

BRIEF DESCRIPTION #71- Small 1-story storefront probably Greek Revival with modern facade; #75- Virtually intact 3-bay Greek Revival residential bldg with offset right entrance, rectangular brownstone sills & lintels, right end wall chimney on front slope, iron balcony between stories, brick block cornice; #77- Originally a 3½ story Greek Revival facing Tremont, upper two floors removed, lower two floors drastically altered.

EXTERIOR ALTERATION minor moderate drastic #75 is intact, #71 altered;  
CONDITION good fair poor LOT AREA 1407 sq. feet

CONDITION good (fair) poor \_\_\_\_\_ LOT AREA 1407 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Located at important intersection

SIGNIFICANCE (cont'd on reverse) Although the

buildings are on a single parcel and were

traditionally under one ownership. #71-77

Stuart can best be viewed as three separate

components of which only #75 is architect-

naturally important.

(Map)

#75(N)  
#77(M-) June, 1979

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

All three parts appear to date from the Greek Revival period. However, #77, originally  $3\frac{1}{2}$  stories, has been heavily altered at levels 1 and 2 and the upper  $1\frac{1}{2}$  stories have been removed. #71, probably a small ell addition to the center residence, may have a brick facade under the present 20th c. sheathing but its importance is secondary to #75, an exceptionally well-preserved modest Greek Revival dwelling. As a  $2\frac{1}{2}$  story intact example of the Greek Revival style, this part of the building is unique in the theatre area.



Preservation Consideration (accessibility, for public use and enjoyment, protection, etc.)

If the northeast corner of Stuart and Tremont is developed, the feasibility of moving #75 should be investigated.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Photograph of 77 Stuart (also numbered 232 Tremont) can be found in BPL Print Dept. under 216-254 Tremont



ADDRESS 123 Stuart St. COR.NAME 1-2-3- Lounge  
present originalMAP No. 24N/12E SUB AREA TheatreDATE mid-20th c. style (no permit)  
sourceARCHITECT \_\_\_\_\_  
sourceBUILDER \_\_\_\_\_  
sourceOWNER \_\_\_\_\_  
original presentPHOTOGRAPHS 6 4/1 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) bar & loungeNO. OF STORIES (1st to cornice) 1 plus \_\_\_\_\_ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION Non-descriptEXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor LOT AREA 1297 sq. feetNOTEWORTHY SITE CHARACTERISTICS Scheduled to be demolished for new  
State Transportation Building

SIGNIFICANCE (cont'd on reverse) \_\_\_\_\_

Does not contribute architecturally

(Map)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



ADDRESS 129 Stuart St. COR.   
 NAME Gary Theatre/ Plymouth Theatre  
present original  
 MAP No. 24N/12E SUB AREA Theatre  
building permit 11/1/1910  
 DATE 1910-11 opening 9/23/1911  
source  
 ARCHITECT Clarence H. Blackall (permit)  
source  
 BUILDER George Fuller Co. (permit)  
source  
 OWNER Eliot St. Trust/  
original present  
 PHOTOGRAPHS 64/2.79

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
 (non-residential) theatre

NO. OF STORIES (1st to cornice) equivalent to 4 plus   
in height  
 ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
 (Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Classical Revival facade of brick and concrete hidden under 1950's sign.

EXTERIOR ALTERATION? minor moderate drastic facade obscured, probably not extensively altered  
 CONDITION good fair poor  LOT AREA 10,337 sq. feet

NOTEWORTHY SITE CHARACTERISTICS On site of planned State Transportation  
Building adjacent to Union Oyster House buildings at 133-143 Stuart

(Map)

SIGNIFICANCE. (cont'd on reverse) The Gary/ Plymouth is notable as one of 14 Boston theatres by C.H. Blackall, as one of the city's major legitimate theatres for many years, and as the scene of the first Am. tour of the Abbey Theatre Company.

The 1500-seat theatre was built to house drama and light comedy and was described in early accounts as cozy, compact and home-like, with all seats close to the stage. The eclectic classical exterior featured a 3-story arch with dentil cornice above.



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	<u>X</u>	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Foyer photographs show simple colonial trim. The theatre had both a balcony and mezzanine; boxes were removed in later remodelling.

The history, rather than the architecture, of the Plymouth is its most distinctive claim. The Plymouth opened with repertory performances by the Abbey Theatre Company of Ireland on the first stop of their first American tour. Traveling with the company were its two founders, Wm. Butler Yeats, greatest of Irish poets and dramatists, and Lady Gregory, playwright and sponsor of the company. Among other works they staged the Am. premiere of "Playboy of the Western World," then considered politically explosive.<sup>1</sup> The Plymouth, originally operated by a N.Y. producing firm and managed by Geo. Tyler, was later leased to Geo. M. Cohan and Sam Harris. In 1927 it was bought by the Shuberts and used for pre-Broadway tryouts. Many plays were tested and rewritten here, including "You Can Take It With You," "The Man Who Came to Dinner," "The Time of Your Life," "Light Up The Sky," "Happy Time," and "Picnic." According to Elliot Norton, "Without this work, [the revisions] some of them, instead of becoming prosperous and even famous, would have failed. The Plymouth was, to this extent, one of the crucibles of the American drama."<sup>2</sup>

In 1957 the Plymouth was purchased by Ben Sack and reopened as the Gary. The interior was totally remodelled and the boxes removed.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Scheduled to be demolished in 1979. Petition for Landmark designation denied by Boston Landmarks Commission, spring 1979

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Elliot Norton, Broadway Down East, Boston, 1979, p. 44-45.
2. Elliot Norton, column in Boston Advertiser, June 9, 1957
3. Am. Arch. and Bldg News, vol. 107, #2049, 3/31/1915 (int. and ext. photos and plans)
4. Boston Sunday Globe, 9/21/1911 p. 9 (description) also 9/17/1911
5. Boston Post, 9/17/1911
6. Traveller, 9/19/1911
7. Boston Herald 9/26/1978
8. Petition to the Boston Landmarks Commission for designation of the Plymouth/Gary as a Boston City Landmark, BLC files (1979)





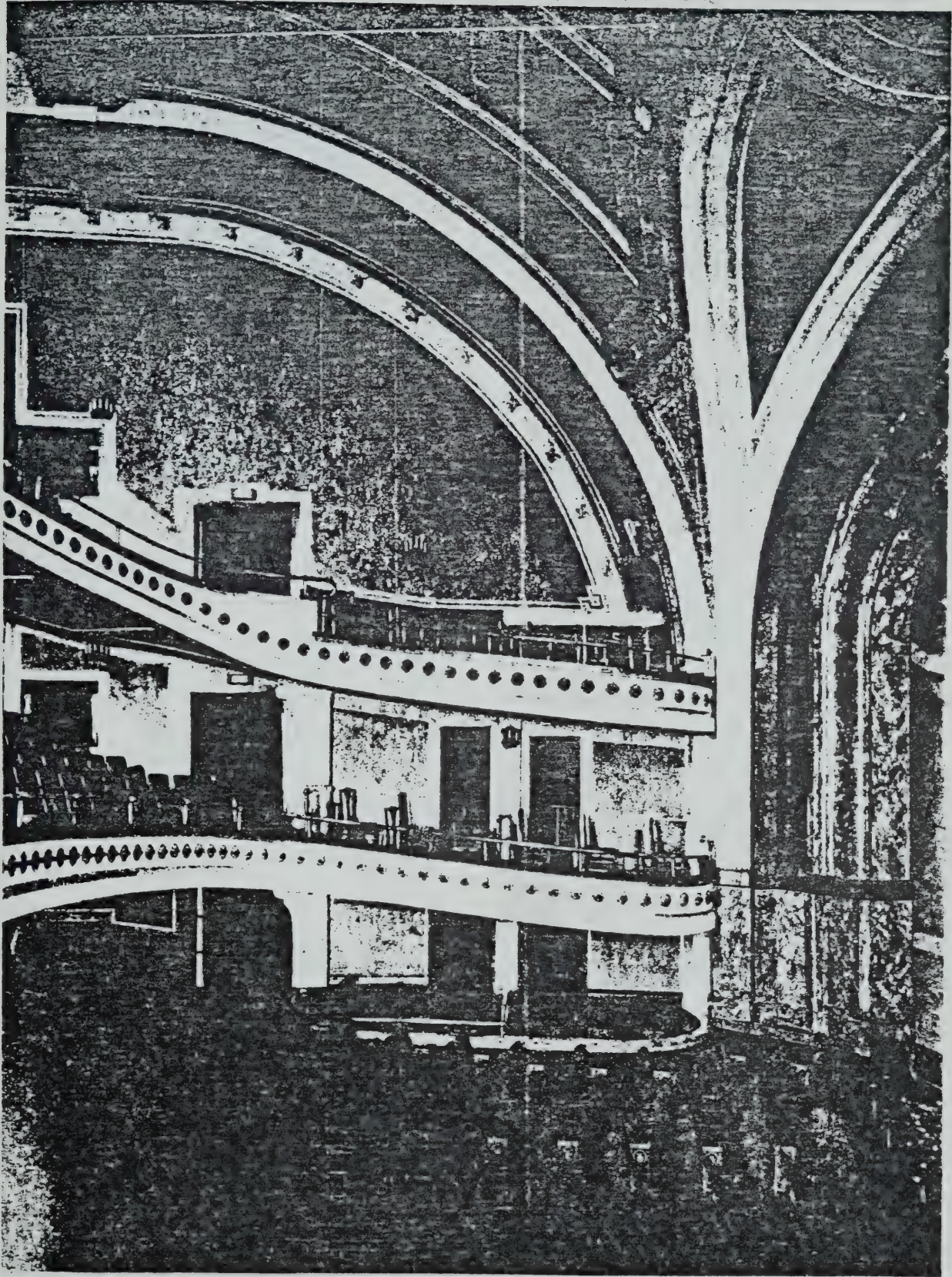
PLYMOUTH THEATRE, 1107 ST. BOSTON, MASS.

MR. C. H. BLACKALL, ARCHT.

ORIGINAL FACADE BEHIND PRESENT GARY THEATER MARQUEE







PLYMOUTH THEATRE, BOSTON, MASS.

MR. C. H. BLACKALL, ARCHITECT

(N.B. In remodelling the theatre into a movie house, Sack Theatres removed the "box" portion of the two balconies, destroying the original continuous line and disrupting the dramatic, sweeping effect shown in this early photograph.)







ADDRESS 133 Stuart COR.           

NAME            present original

MAP No. 24N/12E SUB AREA Theatre

DATE pre-1874 Atlas (no permit)             
source

ARCHITECT            source

BUILDER            source

OWNER            original present

PHOTOGRAPHS 3 3/3 3/4 , 6 4/3 .79.

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) probably combined commercial & residential

NO. OF STORIES (1st to cornice) 4 plus 1  
mansard with patterned            2 with pedimented

ROOF & scalloped slates cupola - dormers lintels

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone            concrete iron/steel/alum.  
(painted tan)

BRIEF DESCRIPTION 2-bay French Academic Mansard with 3-story polygonal wooden oriel at offset right and paired windows with wooden capped paneled lintels at offset left, bracketed dentil cornice, chimney at right.

EXTERIOR ALTERATION minor moderate drastic Colonial Revival Union Oyster  
House storefront (1965)

CONDITION good fair poor            LOT AREA 1794 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Forms visual unit with 135-143 Stuart. On  
site of planned State Transportation Building.

SIGNIFICANCE (cont'd on reverse)           

(Map)

Fine example of its style in excellent  
state of preservation. The storefront,  
which extends from 133-143 Stuart, was  
described in the 1965 permit as "an



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

authentic old New England Colonial storefront" to be "in keeping with the tradition of the Union Oyster House." 1

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Scheduled to be demolished, 1979.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Alteration permit, Building Dept.

ADDRESS 135-139 Stuart COR.

NAME \_\_\_\_\_

present originalMAP No. 24N/12E SUB AREA TheatreDATE pre-1874 Atlas (no permit)  
sourceARCHITECT \_\_\_\_\_  
sourceBUILDER \_\_\_\_\_  
sourceOWNER \_\_\_\_\_  
original presentPHOTOGRAPHS 3 3/3 3/4.79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) probably combined useNO. OF STORIES (1st to cornice) 4 plus 1mansard with patterned 1 flat-roofed  
ROOF & scalloped slates cupola dormers dormer with 3  
window openingsMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.  
(painted tan)

BRIEF DESCRIPTION Panel Brick Mansard with roof shape and slate pattern matching #133 Stuart; stilted segmental brick arches and brick lintel courses over windows at levels 2 &amp; 4, flat stone lintel courses at level 3, sawtooth banding between floors, chimney on offset right exterior wall, bracketed cornice.

EXTERIOR ALTERATION minor - moderate drastic Colonial Revival Union Oyster  
House front (1965) extends fromCONDITION good fair poor \_\_\_\_\_ LOT AREA 1234 sq. feet 133-143NOTEWORTHY SITE CHARACTERISTICS Forms visual unit with buildings on each  
side. On site of planned State Transportation Building.

SIGNIFICANCE (cont'd on reverse) \_\_\_\_\_

Fine example of its style in excellent

(Map)

state of preservation.

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) \_\_\_\_\_

Scheduled to be demolished, 1979

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



ADDRESS 141-143 Stuart COR.NAME                       
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1875 Building permit 8/26/1875  
sourceARCHITECT none listed on permit  
sourceHewitt & Webster, masons  
BUILDER Fred McKenzie, carpenter  
sourceOWNER Wm. Timlin  
original presentPHOTOGRAPHS 3 3/2, 6 4/4 .79TYPE residential single double row 2-fam. 3-deck ten apt.  
non-residential store and dwelling for three families (according to permit)NO. OF STORIES (1st to cornice) 4 plus -ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone marble concrete iron/steel/alum.  
(painted tan)BRIEF DESCRIPTION 4-bay Neo-Grec commercial building with regular fenestration pattern and heavily articulated wall surface. Incised 2nd floor lintels, sill courses between stories, corbel table, and cornice supported on 5 large brackets.EXTERIOR ALTERATION minor moderate drastic Colonial Revival Union Oyster House storefront (1965) extends  
CONDITION good fair poor LOT AREA 2317 sq. feet from 133-143NOTEWORTHY SITE CHARACTERISTICS Forms visual unit with two adjacent buildings.On site of planned State Transportation Building.SIGNIFICANCE (cont'd on reverse)                     

(Map)

One of only two Neo-Grec buildings in the  
theatre area in excellent state of  
preservation. <sup>1875</sup> Permit indicates that the  
estimated cost of the building was

(N+) June, 1979

\$18,000 (exclusive of land).

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) \_\_\_\_\_

Scheduled to be demolished, 1979

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) \_\_\_\_\_



NR Area B #TH-10ADDRESS 148-149 Tremont COR. 34-44 West St.  
1-3 Mason St.NAME Lawrence Building  
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1912 Vanished Boston, <sup>1</sup>p. 10  
source (no permit)ARCHITECT sourceBUILDER sourceOWNER Amory A. Lawrence/ Thomas A. Diab  
original present 303 Stuart, Room 707-16PHOTOGRAPHS 5 5/5, 10 2/3 .79

Ward 3, Parcel #4860 UTM#19/330040/4691040

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) offices & storesNO. OF STORIES (1st to cornice) 11 plus           ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone limestone concrete iron/steel/alum.

BRIEF DESCRIPTION U-shaped Renaissance Revival "palazzo skyscraper" with principal 4-bay facade on Tremont and 14 bays on West organized into 2 4-bay pavillions and a 6-bay recessed center courtyard area filled in by a 4-story metal section. One additional bay and main entrance formed by cutting off Tremont/West corner. Intact pressed metal storefront, rusticated 2nd story, windows of "shaft" cut cleanly from smooth limestone

EXTERIOR ALTERATION minor moderate drastic            surface. Modillion cornice, roof balustrade, copper...  
CONDITION (good) fair poor            LOT AREA 8200 sq. feet. clock on Tremont St.NOTEWORTHY SITE CHARACTERISTICS Prominent corner site overlooking Boston Common. Truncating one corner of the building and adding a polygonal entrance porch further emphasizes corner site. Part of "West Street" areaSIGNIFICANCE (cont'd on reverse) This stately early 20th c.Renaissance Revival skyscraper is significant because of its intact quality, well-preserved pressed metal storefront, importance to the West streetscape, and history as a part of the Chandler & Co. department store.

(Map)





Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	<u>X</u>	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

The land at the corner of West and Tremont was owned for over a century by the Lawrence family, beginning with the eminent merchant Amos Lawrence who purchased the easternmost Colonnade Row house in 1821.<sup>2</sup> Sometime after Amos's death in 1852 the estate erected a 5-story French Academic Mansard commercial building on the site, which they replaced with the present bldg in 1912. The building at 150 Tremont also belonged to the Lawrences.

In 1923 the building was purchased by Chandler & Co, which had moved from Winter to 151 Tremont (the Chickering Building, now demolished) in 19 and had expanded into the Oliver Ditson Building at 150 Tremont by 1917-18. In 1927 Chandler & Co. added 2 stories to the 6-bay 2-story metal "infill" area along West St; architects were Coolidge, Shepley, Bulfinch & Abbott. Chandler & Co. was one of the best known Boston clothing firms and dated back to 1810. Its founder, Thomas Brewer, was popularly credited with selling the first ready-made dress in Boston. The store took on its present name in the 1860's or 70's and generally catered to the "carriage trade," a fact which necessitated their moving from Winter to Tremont<sup>4</sup> St. when the street became too crowded to accomodate waiting carriages.

The building is currently used for offices.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) \_\_\_\_\_  
suggested

National Register: Part of <sup>^</sup>West Street District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Vanished Boston, Bostonian Society, 1966, p. 10 (photo with date of building in caption)
2. Newspaper clipping in Boston Athenaeum file, Tremont St (undated, newspaper unknown)
4. Boston Evening Transcript, 5/2/1923
3. SPNEA photo
5. Current Affairs, v. 12, pt. 2, 4/10/1922 p. 151 (ext. view)
6. (NB- Owner has no information on architect of building)

# Chandler & Company

148-149 Tremont

ENTERING  
OUR 120TH  
YEAR OF  
BUSINESS



TREMONT  
STREET at  
WEST

*"The Creation of a Thousand Forests is in one Acorn"*

THE power of progress of our business house is no greater than its principles kept from the past and carried on steadfastly through the years. Each step in our glorious and triumphant march of progress has been marked by a larger and better "Chandler & Co." Let us glance back through the years to the acorn as it was sown in the rich soil of reliability, integrity and "keeping faith."

This great business began in 1810 when Thomas Brewer started a tiny shop at the north corner of Washington Street then known as Newbury Street and Boylston Street.

In pre-Revolutionary days James Brewer, a good pump and blockmaker lived in a small wooden house at the foot of Summer Street. In this historical old house several members of the famous Tea Party met in 1773. James Brewer acted as a confidential messenger between Hancock and George Washington.

James Brewer's son, Thomas, opened a dry goods store at the north corner of what is now known as Washington and Boylston Sts. in 1810 and in 1815 took for a partner, Samuel Johnson.

When Thomas Brewer retired from this small but flourishing dry goods business David Lynch Mayo joined forces with it.

Old ledgers now in existence contain the names of Boston's oldest families including: John Quincy Adams, B. B. Appleton, Jonas Chickering, Henry Sargent, Nehemiah Parson, J. G. Loring, Rheuben Brooks, Robert G. Shaw, Wittard Sears, Elias B. Thayer, Mrs. Judge Dawes, Peter Hunnewell, Josiah Quincy, Jr., Charles Elliot, Sarah I. Hale.

Next the firm moved to Washington and West Streets and it was at this interesting point in its history that John Chandler became its senior member—the name became Chandler and Company and has remained so ever since.

A short time before the great Boston fire Chandler and Company moved from Summer Street to a beautiful store on Winter Street. This was before the days of electricity and elevators but these things were gradually to make quite a change in the larger stores.

Two floors were sufficient to take care of the merchandise, India shawls, silks, dress goods, linens, blankets, cottons, hosiery, underwear, gloves and laces were the balance of the stock.

Some of the things were imported and an India shawl was as luxurious then as a beautiful fur coat is now. At that time ladies' dresses and coats were made by dressmakers.

The creation of the thousand forests was in the making, a few more trees each year—new devices, more intensive merchandising.

In 1905 the business was incorporated and Mr. C. F. Bacon, the present owner, joined the firm as Vice President. The store was moved to the Chickering Building on Tremont Street overlooking Boston Common and historic Beacon Hill. The new store had five floors and was a very exclusive dry goods establishment.

In 1917 the adjoining Oliver Ditson Building was added with additional stories making the "thousand forests" almost complete.

Fair and just treatment of patrons, the serving of eight generations of satisfied customers made the forests grow rapidly indeed and in 1923 the entire Lawrence Building was purchased so that the entire store now includes three buildings reaching to West Street and bounded at the back by Mason Street.

Chandler & Co. is now progressing in the strength of a "thousand forests" with a high grade Specialty Shop for Women. Women's, Misses' and Junior Misses' dresses, coats, hats, fur coats and accessories are shown in a beautiful modern store. The "Spanish Galleries" of Style, Economy and Quality, Chandler's great Lower Store offers high quality merchandise at inexpensive prices. There is a floor in the Main Store for Oriental Rugs, Upholstery and a department devoted to Linens. The infants' department supplies the children's needs.

Bostonians who value the success of their city are justly proud of Chandler & Company's progress in the past and look forward eagerly to its continued prosperity through the coming years.

*\*Caption used in one of the ads published by our first store.*

From George D. Hall, Official Program of the City of Boston  
Tercentenary 1630-1930, 1930







ADDRESS 150 Tremont St. COR.  
 (also 5 & 7 Mason)  
 NAME present Lawrence Building or  
original Oliver Ditson  
Building  
 MAP No. 24N/12E SUB AREA Theatre  
 DATE 1903 Building permit 2/16/1903  
 source  
 ARCHITECT Winslow & Bigelow "  "  
 source  
 BUILDER The Geo. A. Fuller Co. "  
 source  
 OWNER Lawrence Thomas A. Diab  
estate / 330 Stuart, Rm. 707-16  
original present  
 PHOTOGRAPHS 3 1/1, 5 5/4, 5/3 .79 .  
Ward 3. Parcel 4859 UTM#19/330040/4691040

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
 (non-residential) stores, salesrooms and offices

NO. OF STORIES (1st to cornice) 10 (originally 8) plus           

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
 (Other) Brick stone granite concrete iron/steel/alum.  
 ("Shawnee brick") base

BRIEF DESCRIPTION 3-bay pier and spandrel Commercial Style steel frame sky-  
scraper. 2-story granite and metal storefront has been altered at level 1  
but retains Sullivanesque grate and carytid piers at level 2; shaft of  
bldg. features gray Roman brick piers and recessed ornamental cast iron  
spandrals; Bldg is capped by upper spandrel and cornice of yellow  
terra cotta, followed by parapet with initial "C" in center.

EXTERIOR ALTERATION minor moderate drastic raised from 8 to 10 stories,  
needs cleaning 1st floor altered

CONDITION good fair poor & painting LOT AREA 4184 sq. feet  
of metal work

NOTEWORTHY SITE CHARACTERISTICS Forms visual grouping with #148-149 at  
corner of West, faces Boston Common.

SIGNIFICANCE (cont'd on reverse) This fine  
example of the Chicago Commercial Style by  
the respected Boston firm of Winslow &  
Bigelow is also significant as the early  
headquarters of two venerable Boston com-  
panies, the Oliver Ditson Co, called "the  
oldest musical publisher in the United  
States" and later the exclusive Chandler &  
Co. dry goods establishment.

The Oliver Ditson Co, which occupied the  
building from Jan, 1904 to 1917, was found-  
ed in 1835 by Oliver Ditson and expanded

(Map)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	X	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

music pedagogy and music periodicals as well as seller of musical instruments and phonographs. #150 Tremont was constructed specifically for the firm, which outgrew it within 13 years and moved to 178-179 Tremont (see form) \*

Beginning in March, 1918 the building was occupied by Chandler & Co, a high class dry goods store which was expanding from the 5-story Chickering Building directly to the south (site of present Tremont-on-the-Common) Chandler's dated back to 1810 and was popularly credited with selling the first ready-made dress in Boston. 1 Lease of the Ditson Building, which the company raised from 8 to 10 stories, enlarged Chandler's space by 1½ times, allowing them to offer "as complete a specialty drygoods company as can be found anywhere in the country. The store later expanded north to 148-149 Tremont (see form). In the early 20th century Tremont St. was called "a shopping thoroughfare similar to the Rue de la Raix of Paris and Fifth Ave. of New York" 3 Chandlers moved there from Win St, which had become too crowded for carriages to remain standing outside awaiting customers. 2

Photographs of 150 Tremont were well-published in architectural periodicals of the day. The editors of Architectural Review called it "one of the best examples of office design we have seen for a long time...deserving of careful study and demanding keen appreciation." 4 Architects Winslow & Bigelow designed many Boston commercial buildings including the Walker Building addition at 120 124 Boylston (see form) and 39 Boylston (see form) in the theatre area.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "West Street" District

\*Note: The Oliver Ditson Co. grew to become the largest music publisher in North America.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Massachusetts Tercentenary Commemorative Book, Boston 1930, p. 30-31
2. Boston Evening Transcript, 5/2/1923 (on Chandlers)
3. Boston Evening Transcript, 4/15/1916 (on Chandlers)
4. Architectural Review, Vol xi, #12, 1904 p. 254 (incl. plates & elevat
5. Am. Arch. & Bldg News, Vol. 86, Oct. 1904 (illus)
6. The Brickbuilder, Sept. 1904 #9, p. 195 (illus)
7. One Hundred and Fifty Years of Music Publishing in the United States 1783-1933 by Wm. Arms Fisher (Boston, Oliver Ditson Co, 1933) p. 77-78 (includes illus)
8. Dictionary of American Biography, entry on Oliver Ditson





ADDRESS 151-162 Tremont St. COR. \_\_\_\_\_  
(also 26-49 Mason)  
NAME Tremont-on-the-Common/ same  
present original  
MAP No. 24N/12E SUB AREA Theatre  
DATE 1968 source  
ARCHITECT S.J. Kessler & Sons source  
BUILDER \_\_\_\_\_ source  
OWNER \_\_\_\_\_ original present  
PHOTOGRAPHS 3 1/2 .79

TYPE (residential) single double row 2-fam. 3-deck ten apt. & 400 car  
(non-residential) \_\_\_\_\_ garage

NO. OF STORIES (1st to cornice) 27 plus \_\_\_\_\_

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum

BRIEF DESCRIPTION non-descript modern

EXTERIOR ALTERATION minor moderate drastic \_\_\_\_\_

CONDITION good fair poor \_\_\_\_\_ LOT AREA 27,681 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Faces Boston Common.

SIGNIFICANCE (cont'd on reverse) \_\_\_\_\_

Incompatible with surrounding city

(Map)

fabric. Does not contribute architecturally



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



(N-) June, 1979



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

SPNEA  
postcard  
collection

anation of themes checked above)

(since demolished

B.F. Keith Theatre at 547 Washington. The passageway extended through to Mason then under Mason St. and up to the orchestra floor of the theatre, located on the site of the present park lot. Accounts of the opening in 1897 describe the white marble facade as oriental in style, with stained glass windows and an ornamental pagoda. The interior, in the Louis XV style, had white marble walls and a "crystal tunnel" or "crystal subway" leading underground and lined on the ceilings and walls with French plate glass mirrors in which the visitor could see himself duplicated 50 times over. 2

Building alteration permits indicate that the passage was redone by Thomas Lamb in 1942. It has been extensively modernized since then on the interior as well as exterior. Reports indicate that the hall of mirrors is still extant although the passageway now leads to a parking lot.

(accessibility, re-use possibilities, capacity  
ent, protection, utilities, context)

at this time

Not recommended for protective designation because of the apparent extensive alterations. (N.B. This recommendation could change if substantial original fabric were shown to survive on the exterior or interior)

Present Status: owned by the Opera Co. of Boston, which will be looking into the feasibility of restoration. The amount of surviving original detail is unknown.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Donald King, "A Historical Survey of the Theatres of Boston" by Marquee (THS Journal) 3rd quarter, 1974, p14 (illus of orig. exterior)
2. Harvard University Theatre Collection (B.F. Keith file) newspaper clippings





ADDRESS 164 Tremont St. COR.  
(also 51 Mason)NAME \_\_\_\_\_  
present originalMAP No. 24N/12E SUB AREA TheatreDATE c.1810-12 (part of "Colonnade Row")  
sourceARCHITECT Charles Bulfinch " \_\_\_\_\_  
sourceDEVELOPERS David Greenough  
BUILDER James Freeman Kirker,<sup>1</sup> p. 258-262  
sourceOWNER \_\_\_\_\_  
original presentPHOTOGRAPHS 3 1/3, 5 4/2 .79TYPE residential single double row 2-fam. 3-deck ten apt.  
(non-residential)NO. OF STORIES (1st to cornice) 4 plus 1ROOF mansard cupola \_\_\_\_\_ dormers 5 dormer openingsMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone \_\_\_\_\_ concrete iron/steel/alum.  
(Flemish bond)

BRIEF DESCRIPTION Heavily altered 3-bay Flemish bond brick Federal rowhouse with 2-story Williamsburg Colonial storefront, 6/6 windows at level 3 &amp; 4, projecting cement keystone lintels, pressed metal modillion cornice, mansard roof with dormers.

EXTERIOR ALTERATION minor moderate drastic (see significance section for description of changes)CONDITION good fair poor \_\_\_\_\_ LOT AREA 1925 sq. feetNOTEWORTHY SITE CHARACTERISTICS Faces Boston Common, originally part of a row

(Map)

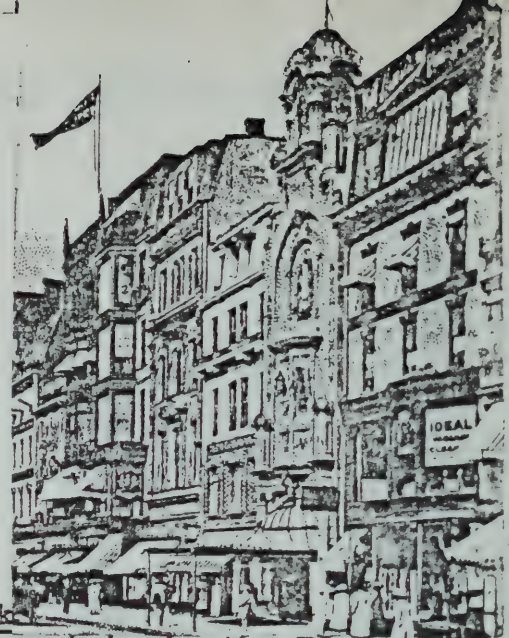
SIGNIFICANCE (cont'd on reverse) The physical appearance of this building and use of Flemish bond brick indicates that it is, in all probability, the last surviving vestige of Bulfinch's Colonnade Row, the handsome group of 19 early 19th century Federal houses which once stretched from West to Mason St. As such the building is historically notable; unfortunately drastic alterations have taken away its architectural integrity and significance.

SPNEA postcard shows  
building with late  
19th c. alterations

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____
Agricultural	_____	Education	_____
Architectural	_____	Exploration/ settlement	_____
The Arts	_____	Industry	_____
Commerce	_____	Military	_____
Communication	_____	Political	_____
Community/ development	_____		



The Significance (include explanation of themes checked) principal reminder of the building's Federal origin is the Flemish bond brick at level 3 & 4. The original ground story with its row of slender Doric columns was replaced in the later 19th century by a 2-story cast iron storefront which has since been modernized. The original building featured graduated windows from 6/9 (2nd fl) to 6/6 (3rd) to 3/3 (4th) but the 4th floor has since been raised to 6/6, as evidenced by changes in the brick. Bulfinch's splayed lintels originally flush with the brick, have been built up with cement. Finally, a pressed metal classical cornice and mansard roof have replaced the original cornice and gable-across configuration. Thus the present building bears little resemblance to the Bulfinch design and restoration would require extensive reconstruction.

Colonnade Row was one of Bulfinch's many civic improvements, a part of his plan to beautify the area around the Common. It was built between 1810 and 1812 by real estate speculators David Greenough and James Freeman and originally included only the 19 houses between West and the curve of Mason. Later 5 similar houses were built south of Mason. The houses, which followed uniform height and setback restrictions, had as their distinguishing feature a row of slender Doric columns supporting a gallery in front of an iron balustrade.

After Gen. Lafayette's visit to Boston in 1825, this portion of Tremont Street was called Lafayette Place. Most of the Colonnade was demolished after 1855.

Preservation Consideration (accessibility, re-use possibilities, capacity\* (cont. be for public use and enjoyment, protection, utilities, context))

Not recommended for protective designation because of loss of architectural integrity.

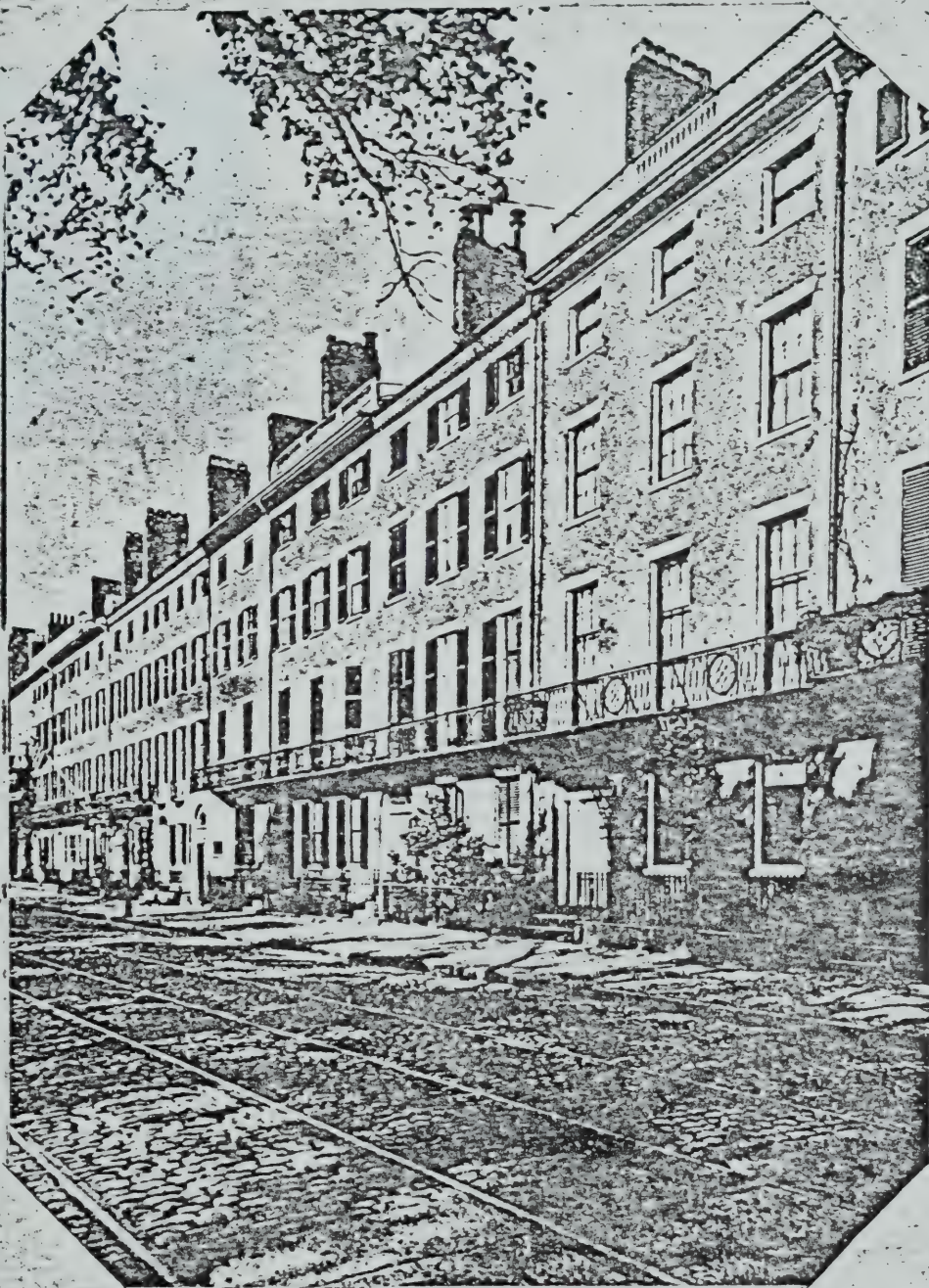
#### \*Significance (cont)

was replaced by commercial buildings. Over the years #164 housed a variety of commercial uses including the Am. Tract Society, a Christian printing company in the 1870's, the Colonnade Hotel in the 1880's & Tremont Music Co in the 19

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. The Architecture of Charles Bulfinch, by Harold Kirker, Harvard University Press, 1969, p. 258-262.





*Colonnade Row  
Tremont St. (bet. West & Beakton)  
Boston*

SPNEA photo of Colonnade Row, c. 1858. Note size of 4th floor windows compared to those at present 164 Tremont.





165-166

ADDRESS Tremont St. COR. \_\_\_\_\_

also 57-59 Mason

NAME \_\_\_\_\_

present

original

MAP No. 24N/12E

SUB AREA Theatre

DATE post 1950

source

ARCHITECT \_\_\_\_\_

source

BUILDER \_\_\_\_\_

source

OWNER \_\_\_\_\_

original

present

PHOTOGRAPHS 5 4/1 .79



TYPE (residential) single double row 2-fam. 3-deck ten apt.

non-residential

NO. OF STORIES (1st to cornice) 2 plus \_\_\_\_\_

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION non-descript contemporary commercial

EXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor LOT AREA 3262 sq. feet

NOTEWORTHY SITE CHARACTERISTICS \_\_\_\_\_

SIGNIFICANCE (cont'd on reverse) \_\_\_\_\_

Does not contribute architecturally

(Map)

(M-) June, 1979

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) \_\_\_\_\_

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) \_\_\_\_\_





ADDRESS 167 Tremont St. COR.  
(67 Mason St.)  
 NAME present original  
 MAP No. 24N/12E SUB AREA Theatre  
 DATE c. 1900 style (no permit)  
source  
 ARCHITECT source  
 BUILDER source  
 OWNER original present  
 PHOTOGRAPHS 3 1/4, 5 3/6 .79

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercial

NO. OF STORIES (1st to cornice) 5 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
 (Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Narrow Commercial Style building one triple-bay wide, with two-story storefront altered at level 1 but intact at level 2 including original sash arrangement and yellow-painted delicate pressed metal sheathing, which forms a pleasing visual contrast to the severely simple stone piers and spandrels above. Classical pressed metal cornice.

EXTERIOR ALTERATION minor moderate drastic 1st floor modernization

CONDITION good fair poor LOT AREA 1961 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Faces Boston Common. Rear (Mason St) facade has four-story wooden polygonal oriel.

SIGNIFICANCE (cont'd on reverse)

(Map)

This well-preserved structure, one of the area's best examples of the turn-of-the-century Commercial Style, was probably built for the State Executive Council of

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

the Y.M.C.A., Massachusetts and Rhode Island, which occupied the building beginning in 1897.

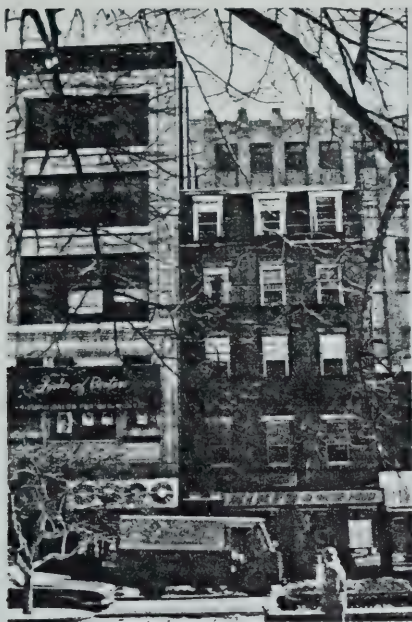
In 1904 the first floor was occupied by Mrs. M.J. McFadden, milliner, and part of the upper floors were rented by Walter Jacobs, a music publisher.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- 1) Good early photograph at the Boston Public Library, Print Dept.





ADDRESS 168 Tremont COR.         
(also 69-73 Mason)  
NAME        present original  
MAP No. 24N/12E SUB AREA Theatre  
DATE pre-1874 Atlas         
source  
ARCHITECT        source  
BUILDER        source  
OWNER        original present  
PHOTOGRAPHS 5 3/6 .79

TYPE residential single double row 2-fam. 3-deck ten apt.  
non-residential was probably commercial on lower floors and  
residential on top floors  
NO. OF STORIES (1st to cornice) 4 plus 1

ROOF mansard (slate) cupola        dormers 3

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone        concrete iron/steel/alum.  
(common bond)

BRIEF DESCRIPTION 3-bay mansard with heavily altered storefront;  
3 upper brick floors, each with 3 double-hung windows with splayed  
lintels; brick block cornice and slate mansard with 3 wooden dormers.

EXTERIOR ALTERATION minor moderate - drastic {rectangular oriel removed  
heavily altered storefront  
size of window openings altered  
at level 2. Brickwork altered  
CONDITION good fair poor        LOT AREA 1825 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Faces Boston Common. Originally one of a row  
of 3 mansards (#168, 169, 170)

SIGNIFICANCE (cont'd on reverse) 168 Tremont

(Map)

is one of several Mansards which replaced  
Bulfinch's Federal houses along Colonnade  
Row and were apparently intended for mixed  
commercial and residential use. Early



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

photographs show a storefront (probably cast iron) and a 3-story wooden oriel extending from level 3 to the roof, probably to increase light in the upper apartments.

An 1870 drawing of Tremont St. shows the storefront occupied by the J. Knowlton Co, which was not listed in the City Directory. About 1900 photographs show the lower floors occupied by Salaway & Co clothing store, and other tenants including a chiropodist and the Mead Amusement Company, which advertised "Attractions for Summer Parks, State and County Fairs." In 1910 one of the tenants was the Pelton Piano Company.

Removal of the oriel, alteration of the storefront, and alterations to the brickwork detract from the architectural interest of this building.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Photographs at SPNEA and BPL Print Department





Undated SPNEA photo, probably turn-of-the-century, showing part of "Colonnade Row" Only building which remains in 168 Tremont (far right), although it has been considerably altered.







SPNEA  
photo

Tremont Street, probably early 1890's. The only buildings which still remain are #164 and #168 (note 3-story oriel)



ADDRESS 169 Tremont St COR.  
(also 75-77 Mason)  
NAME present / Chickering Building  
original

MAP No. 24N/12E SUB AREA Theatre

DATE 1912 Architectural Club Yearbook<sup>1</sup>  
source (no permit)

ARCHITECT Richardson, Barott & Richardson "source"

BUILDER	-	
	Chickering & Sons	source
OWNER	piano company	
	original	present

PHOTOGRAPHS 5 3/5 .79



TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) piano showroom & offices

NO. OF STORIES (1st to cornice) 2 (originally 4 plus \_\_\_\_\_  
flat \_\_\_\_\_ plus mansard) \_\_\_\_\_ none (originally 3)  
ROOF (originally mansard) cupola \_\_\_\_\_ dormers \_\_\_\_\_

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Drastically altered Federal Revival commercial building

EXTERIOR ALTERATION    minor    moderate    drastic (see reverse side & illus)

CONDITION good fair poor LOT AREA 1859 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Faces Boston Common

SIGNIFICANCE (cont'd on reverse) Originally a  
fine Federal Revival structure, this  
former Chickering Piano showroom has been  
altered beyond recognition.

A 1912 illustration in the yearbook



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

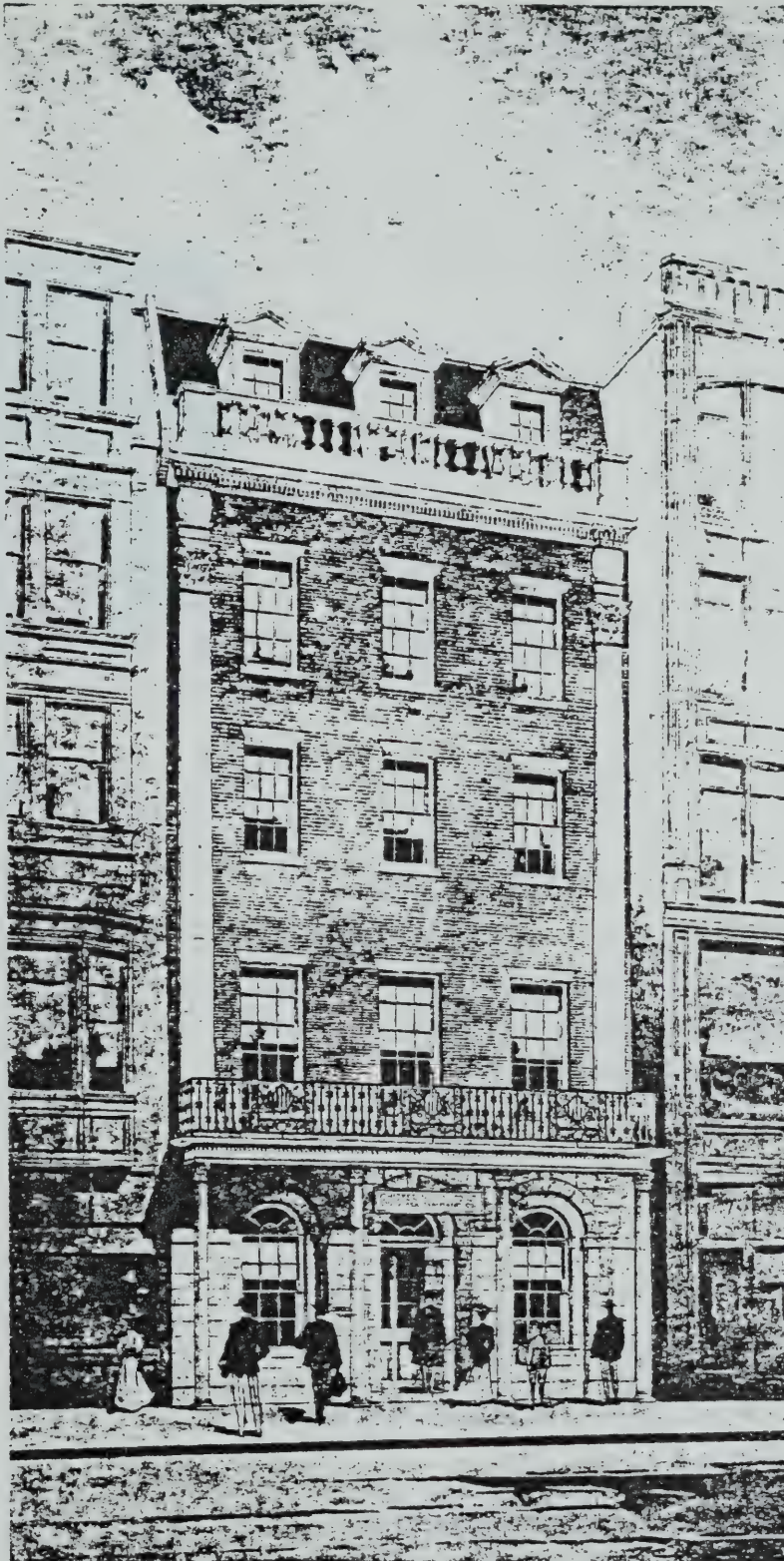
of the Boston Architectural Club shows a 5-story, 3-bay Federal Revival building with a triple arcade in stone along the ground level, a colonnade supporting an iron balustrade (a motif clearly echoing Bulfinch's Colonnade Row design), 3 brick stories with 6/9 windows at level 2 and 6/6 at levels 3 and 4, splayed lintels, Corinthian pilasters at either side of the 3 brick stories (these pilasters are still visible in the present building), a dentil cornice, roof balustrade and mansard roof with 3 pedimented dormers. Of this only the first two floor remain, and the ground level has been completely altered.

In the late 19th c. the Chickering showroom had been located in the Chickering Building at 151 Tremont St.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Architectural Club Yearbook, 1912, illustration with caption (no text at BPL.



SKETCH OF THE NEW CHICKERING BUILDING, TREMONT STREET, BOSTON

Richardson, Barott and Richardson, Architects

169 Tremont St.  
(facade before removal of upper  
3 floors & drastic storefront  
alterations)





ADDRESS 170 Tremont St. COR.  
(79 Mason St.)NAME \_\_\_\_\_  
present originalMAP No. 24N/12E SUB AREA TheatreDATE post-1950  
sourceARCHITECT \_\_\_\_\_  
sourceBUILDER \_\_\_\_\_  
sourceOWNER \_\_\_\_\_  
original presentPHOTOGRAPHS 5 3/5 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential)NO. OF STORIES (1st to cornice) 2 plus \_\_\_\_\_ROOF flat cupola \_\_\_\_\_ dormers \_\_\_\_\_MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone \_\_\_\_\_ concrete iron/steel/alumBRIEF DESCRIPTION Drastically altered structure of 20th c. origin.EXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor \_\_\_\_\_ LOT AREA 1903 sq. feetNOTEWORTHY SITE CHARACTERISTICS Faces Boston Common

SIGNIFICANCE (cont'd on reverse) \_\_\_\_\_

Does not contribute architecturally

(Map)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 172 Tremont St. COR. Mason St.  
Avery St.NAME St. Paul Catholic Book & Film Center  
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1975source

ARCHITECT \_\_\_\_\_

source

BUILDER \_\_\_\_\_

source

OWNER \_\_\_\_\_

originalpresentPHOTOGRAPHS 5 3/3, 3/2 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) book store and officesNO. OF STORIES (1st to cornice) 4 plus \_\_\_\_\_ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION Yellow brick contemporary commercial structureEXTERIOR ALTERATION (minor) moderate drasticCONDITION (good) fair poor LOT AREA 3478 sq. feetNOTEWORTHY SITE CHARACTERISTICS Faces Boston Common

SIGNIFICANCE (cont'd on reverse) \_\_\_\_\_

Does not contribute architecturally

(Map)



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 174-5 Tremont St COR. Avery St.NAME Evans Building/ Evans House  
present originalMAP No. 24N/12E SUB AREA Theatre#175 1859-60 Deeds 1DATE #174 1866-1869 Deeds 4

source

ARCHITECT \_\_\_\_\_

source

(Evans, the orig.

BUILDER probably Wm. Evans (owner, was a

source contractor)

Henry H. Levin, Trus.

OWNER Wm. Evans/ Orrin-Henry Realty Trust

original

present 175A Tremont St.PHOTOGRAPHS 3 1/5, 5 2/4, 2/5, 2/6, .79Ward 3. Parcel # 4863 UTM# 19/329900/4690740TYPE apartment hotel  
residential single double row 2-fam. 3-deck ten apt.  
(non-residential)Unknown # of  
orig. unitsNO. OF STORIES (1st to cornice) 5 plus 1ROOF copper mansard cupola - dormers #175 3 single

#174 2 double

(all segmental-headed)

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl

(Other) brick stone brownstone concrete iron/steel/alum.

BRIEF DESCRIPTION French Academic residential building erected in two parts, with slightly different fenestration at #174 and #175 sides. Original rusticated ground level replaced by 2-story cast iron storefront now visible only at level 2 with its 6 wide show windows; upper 3 stores of brownstone with segmental headed windows and molded architraves with key-stones, 7 bays wide. Brick Avery st. facade with rectangular windows.

EXTERIOR ALTERATION minor moderate drastic major changes at level 1 & 2

spalling

Avery St. facade dates from 1916

CONDITION good fair poor stone LOT AREA 4917 sq. feetNOTEWORTHY SITE CHARACTERISTICS Anchor building along upper Tremont side of suggested

"Piano Row" district; corner lot forms natural division; bldg faces Boston Common.

SIGNIFICANCE (cont'd on reverse) The Evans House is significant as the theatre area's only surviving French Academic brownstone residential building & as one of the city's early residential hotels. It was probably the first building to break the unity of Bulfinch's Colonnade Row. As a prime location along the original "Piano Row" the building also housed several piano showrooms over the years including Emerson (1870's), Woodward & Brown (1880's) and Vose Piano Co (1890's).

(Map)



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above)

Erected in 1859-1860 by W. Roxbury contractor Wm. Evans,<sup>1</sup> the bldg. was originally just 3 bays wide (the present #175) and featured a rusticated ground floor and offset left entrance.<sup>2</sup> In 1863 the owners of the alley to the south sued Evans because his 4-story rectangular bay window overhung their property (Evans agreed to lease the space for \$100/year for 10 years & then remove the bay.)<sup>3</sup>

Evans is not listed as living at 175 Tremont & it was probably always rental units. In 1865 the bldg. was 1st listed in the City Directory as the "Evans House" hotel. In Sept. 1866 Evans purchased the parcel adjacent to the north for \$51,000 and within the next 3 years added the 4 bays at #174.<sup>4</sup> This side of the bldg. shared a north party wall until 1914, when Avery St. was widened and the north facade was exposed for the first time. The present brick Avery St. wall dates from that time. At some time during its history the rusticated stone ground floor was replaced by a cast iron storefront, perhaps for a piano show.

An advertisement in the 1885 Directory notes that the bldg was managed by John Mason Lille, who also ran the Pelham House, and that it offered "stores, studios, and rooms to let for light business purposes. This house is situated in the center of the city & has 100 rooms, only First Class Tenants admitted." One of these tenants was the Ladies Banking Company, "the only office in Boston devoted exclusively to ladies, furnished & fitted solely for their use" with prompt quotation of the latest stock & bond prices. As mentioned earlier, piano companies also were located here.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district.

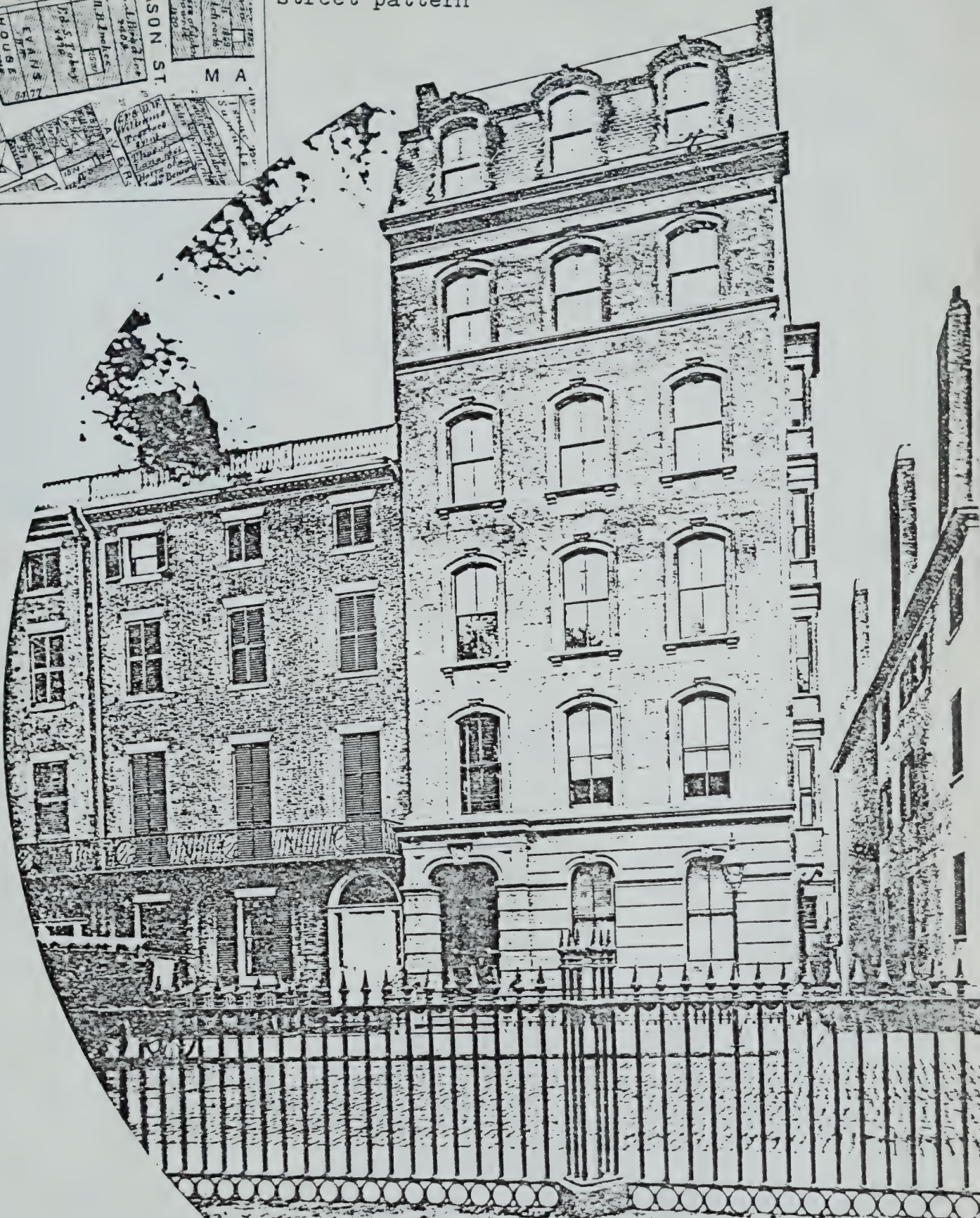
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) (1859)

1. Suffolk County Courthouse, Deed Book 766, p. 87 (says Evans had demolished the house formerly at #175 and was proceeding to build another dwelling on the site.)
2. SPNEA files, Tremont St. (photo of original 3-bay facade)
3. Suffolk County Courthouse, Book 848, p. 158 (describes suit)
4. Suffolk County Courthouse, Book 886 p. 49 (describes purchase of parcel at #174 in 1866) Book 971, 199 (describes agreement on extension of the building at #174)
5. 1885 Boston City Directory
6. 1884 advertisement in Historical Review of the Boston Theatre by Edward O. Skelton, 1884. Boston.



1874 Atlas shows original  
street pattern

175 Tremont St.



#175 Tremont St.  
in the 1860's  
before construction of  
addition and changes in  
the storefront. Note oriel  
window at right







↑ Tremont facade

ADDRESS 176 Tremont St. COR.

(side facade at 22-26 Avery St.)

NAME Union Station/Astor/Tremont Theatre  
present originalMAP No. 24N/12E SUB AREA Theatre1889-90 Damrell, p. 65

DATE (side facade, 1914-15) Atlases

source

J.B. McElpatrick &amp; Son (Damrell)

ARCHITECT (side facade unknown)

source

BUILDER Smith Brothers (Damrell)

source

Albert M. Slater, et.al.

OWNER / Astor Trust, Room 3052  
original present One Boston Pl.PHOTOGRAPHS 5<sup>2/5</sup>, 8<sup>2/6</sup>, 11a 3/1, 3/2 .79Ward 3. Parcel # 4886 UTM# 19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) theatreNO. OF STORIES (1st to cornice) 3 plus 1ROOF mansard (obscured) cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick (stone) concrete iron/steel/alum.

BRIEF DESCRIPTION The original Tremont St. facade, a 4-bay, 4-story stone Mansard, has been totally covered by signs and "modern" blue plastic panels. It may be all or partly intact beneath. On Avery Street the side entrance facade features a well-detailed Beaux Arts terra cotta entrance bay located offset right on an otherwise flat, windowless stucco facade with inscription "Tremont Theatre" Copper cornice and

EXTERIOR ALTERATION minor moderate drastic concrete parapet  
→ facade obscured, ? alterationCONDITION good fair poor LOT AREA 14,225 sq. feet

NOTEWORTHY SITE CHARACTERISTICS L-shaped building with entrances at 176 Tremont and 22-26 Avery. Tremont facade faces Boston Common and is part of proposed "Piano Row" district. The Avery St. entrance dates from 1914-15, when Avery St. was widened by 25' on the south side.

(Map)

SIGNIFICANCE (cont'd on reverse) The Astor/Tremont is significant as one of only two remaining 19th century Boston theatres, with a long and colorful theatrical history. If its original stone Mansard facade is preserved beneath the present "modern" sheathing, it would be the earliest surviving theatre facade in Boston.

(NRD/C) June, 1979

The Tremont, second Boston theatre by that name, reportedly seated 1700 and was described by 19th c. writers as "one of the most beautiful and fashionable playhouses in Boston, celebrated for its Renaissance decorations, delicate colorings and other charming details."



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	X	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

New York architect J.B. McElfatrick (d. 1906) specialized in theatre building and designed the famed Keith's Boston theatre of 1894. The Tremont was managed by Henry Abbey and John Schoeffel, previously of the Park Theatre, known as international managers who controlled the Am. tours of many of the world's greatest artists and brought Sarah Bernhardt and other foreign actors to the Tremont. The first performance, by English comedian Charles Wyndham, gave the theatre a foreign stamp which later events accentuated.

Several changes occurred in the 1910's. The Avery St. facade was erected after the widening of Avery St. c. 1914-15. "Birth of a Nation" had its Boston premiere there on April 8, 1915. In 1916 the theatre suffered a fire and was remodelled by architects Wells & Dana in the "English Renaissance" style of 1700.<sup>5</sup> In the 1920's the theatre showcased George M. Cohan's musical comedies like "Little Nellie Kelly" and "The O'Brien Girl".<sup>4</sup> Plays, operas and musicals alternated with films until 1934, the date of the last stage play.<sup>10</sup> In 1947-8 the theatre was remodelled and "modernized" by Wm. Riseman, Assoc. and renamed the Astor.<sup>6</sup> The 3rd balcony and much original detailing was removed and the present exterior facade installed. For the next decades the Astor was one of the city's top movie houses. It is presently used as a late-night "juice bar".

The Tremont was erected on the site of the Haymarket Theatre, the first in the area, which stood from 1796 to 1803.

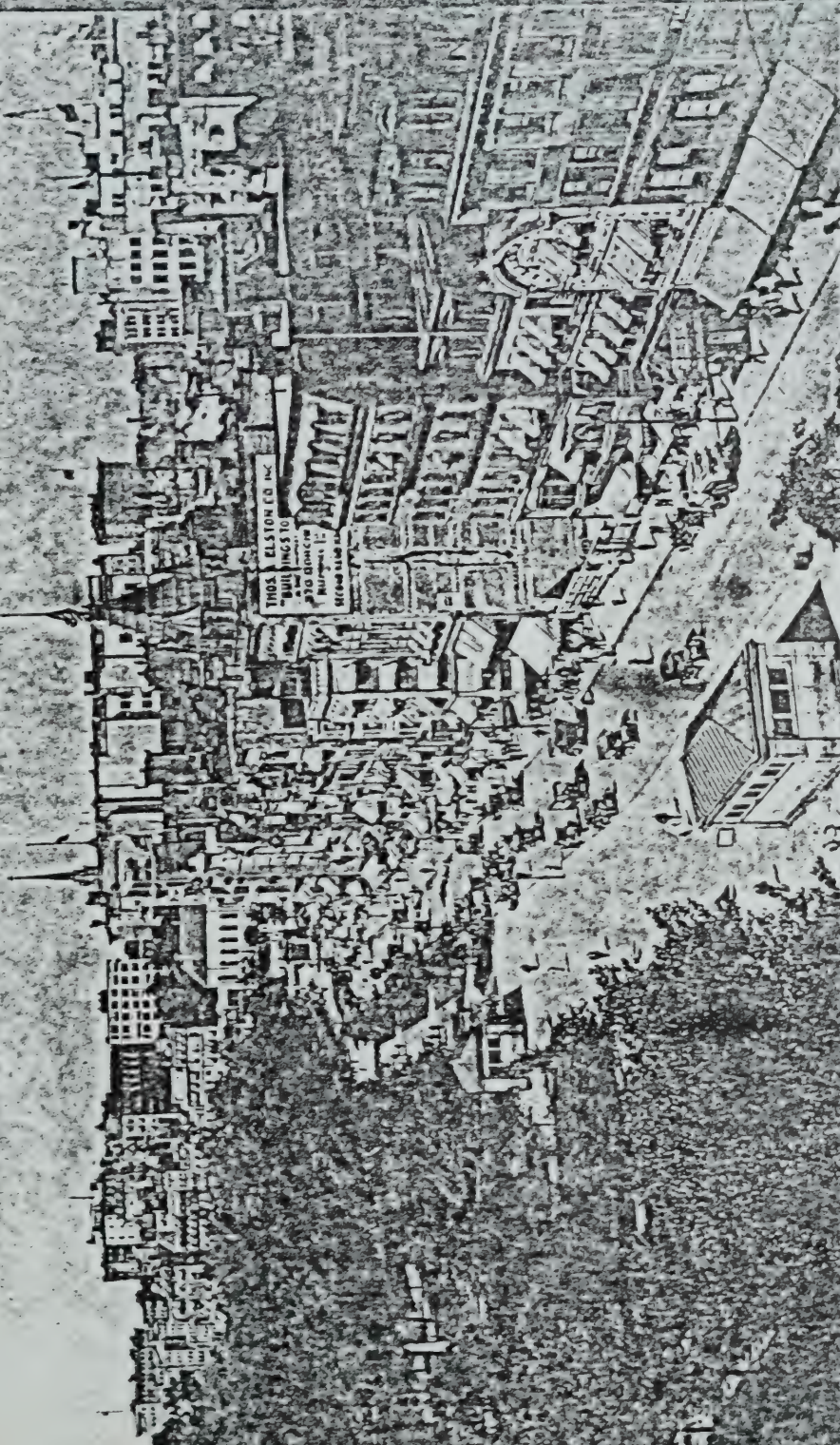
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district. (Contributin

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. King, Moses, How to See Boston, 1895, p. 101
2. Damrell, Chas. A Half Century of Boston Buildings, p. 65.
3. "Boston Theatres of Today" in Bostonian, Vol 2, Sept. 1895 (BPL 5301.45) (illus of boxes and stage)
4. Norton, Elliot, Broadway Down East, 1978, p. 19 the f
5. Boston Evening Transcript, 9/2/1916 (on remodelling) 1/24/1916 (on
6. Architectural Record, vol. 104, p. 120-144, Nov. 1948 (on "modernizatio
7. Progressive Architecture, vol. 31, Feb. 1950, p. 66-71 "
8. Tucci, Douglass S., "The Boston Rialto.." City Conservation League, 1977
9. SPNEA files (Tremont St) photos of original exterior
10. Boston Public Library theatre scrapbook. Fine Arts Dept.





View of Tremont St. looking north, probably taken about 1914 during widening of Avery St. Note stone front of Evans Building and facade of the Tremont Theatre. (SPNEA photo)









SPNEA  
photo

Original entrance to the Tremont Theatre at 176  
Tremont St.



ADDRESS 177 Tremont St. COR.NAME Harry Kraft Bldg  
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1928-1935 Atlas & style (no permit)  
sourceARCHITECT \_\_\_\_\_  
sourceBUILDER \_\_\_\_\_  
sourceOWNER \_\_\_\_\_  
original / present  
Associated SynagoguesPHOTOGRAPHS 11a <sup>4</sup>/<sub>4</sub> 79

Ward 3, Parcel #4885 UTM#19/329900/4690740

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) stores and officesNO. OF STORIES (1st to cornice) 5 plus \_\_\_\_\_ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Narrow, symmetrical Classical Revival commercial building one triple-window in width, with a flat surface and some free classic detailing in low relief including a broken-scroll pediment on the uppermost spandrel, urns at roof corners.

EXTERIOR ALTERATION minor (moderate) drastic heavily altered at 1st floorCONDITION (good) fair poor \_\_\_\_\_ LOT AREA 2645 sq. feetNOTEWORTHY SITE CHARACTERISTICS Faces Boston Common. part of architecturally varied streetscape in "Piano Row" areaSIGNIFICANCE (cont'd on reverse) Good example of a late 1920's commercial building style characterized by a flat concrete surface anticipating the Moderne, accented by classically-inspired motifs executed in low

(Map)



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

relief with some originality of interpretation. Similar in style to #154-156 Boylston. Contributes to the architectural variety of the streetscape.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district. Building contributes to the district, is not an intrusion.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



178-179  
ADDRESS Tremont St. COR. Head Place (alley)  
NAME / Oliver Ditson Building  
present original

MAP No. 24N/12E SUB AREA Theatre

DATE 1916-1917 permit 11/27/1916  
completed Sept. 1917

source  
C. Howard Walker Assoc.  
ARCHITECT Townsend, Steinle & Haskell Arch.  
source (permit)

BUILDER not listed on permit

source  
Wm. H. Kent Trus.  
OWNER Chas. H. Ditson/ 1 Greenwich Plaza  
original present Greenwich, Conn.  
01620

PHOTOGRAPHS 5 1/5, 10 5/5 .79

Ward 3, Parcel #4884 UTM#19/329900/4690740

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) stores, offices and light storage

NO. OF STORIES (1st to cornice) 10 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick (stone) Marble concrete iron/steel/alum.

BRIEF DESCRIPTION 5-bay white marble Renaissance Revival "palazzo skyscraper with heavily altered 2-story storefront (originally with Corinthian pilasters); 3rd floor set off by banding and decorated with musical symbol & composer's names; level 4-8 unadorned except for projecting sills under paired windows cut from the flat surface plane; 9th-10th floors form cap, with 2-story Corinthian columns set in antis under marble leafy modillion  
EXTERIOR ALTERATION minor (moderate) drastic  
1st two stories heavily altered cornice.

CONDITION (good) fair poor LOT AREA 5803 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Faces Boston Common, with small service alley to right; part of "Piano Row"

SIGNIFICANCE (cont'd on reverse) The Oliver Ditson Building is significant as a carefully detailed Renaissance Revival skyscraper with unusual white marble facade designed by internationally known architect C. Howard Walker for the Boston-based Oliver Ditson Co., called "the oldest music publishing house in the United States" & largest in No. America. The Ditson Co. which occupied the building from 1917 to 1931, was founded in 1835 and occupied a number of buildings (including 79 150 Tremont in the theatre area—see form)



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	X	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

before building this 10-story "thoroughly modern" office building to house its continually expanding business. In addition to the publishing and sale of sheet music and publishing of periodicals, the firm sold musical instruments and was an important early distributor of phonographs and records.<sup>2</sup>

The 1st floor of the new building was used for sale of retail sheet music, the 2nd for "Victor Talking Machines" with soundproof rooms for trying records, the 3rd for wholesale sheet music, 4th for retail sale of musical instruments, 5th for wholesale instruments & repairs, 6th for recordkeeping, 7th-9th were rented out and 10th housed luxury offices for the management plus a memorial to Oliver Ditson.<sup>1</sup> The show windows on the lower stories had a "bronze finish by Tiffany"<sup>1</sup> and an entrance vestibule of Sienna marble (both since altered). The musical symbols at level 3 are explained in Wm. Fisher's Notes on Music in Old Boston (1918).<sup>1</sup> A parapet shown in some photographs does not appear in Fisher's book.

Architect C. Howard Walker (1857-1936) was a Boston native with an international reputation as an authority on architecture and fine arts. He trained in Boston, formed a partnership with Thomas Kimball of Omaha in 1889, & designed the Trans-Mississippi Exposition in Omaha in 1889 and the Louisiana Purchase Exposition in St. Louis in 1903. The Oliver Ditson Building, well-published in its day, was one of his best-known works, along with the Mt. Vernon Church (1891) & British Consulate on State St. In 1913 he became Director of the Dept. of Design at the Boston Museum of Fine Arts.

Preservation Consideration (accessibility, re-use possibilities, capacity (cont bel for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district.

Significance, (cont)

\*in the early 1900's he also served as editor of Architectural Review. Walker became an Institute Fellow of Boston Society of Architects in 1891 and was an honorary member of the Royal Institute of British Architects. The associate architects, Charles Steinle, Ralph Townsend & Wm. Haskell, were partners in a firm known for its large apt. buildings and the 5th Ave. store of Best & Co.<sup>5</sup>

The building was erected on the site of the Knickerbocker Bldg (1877-1916)

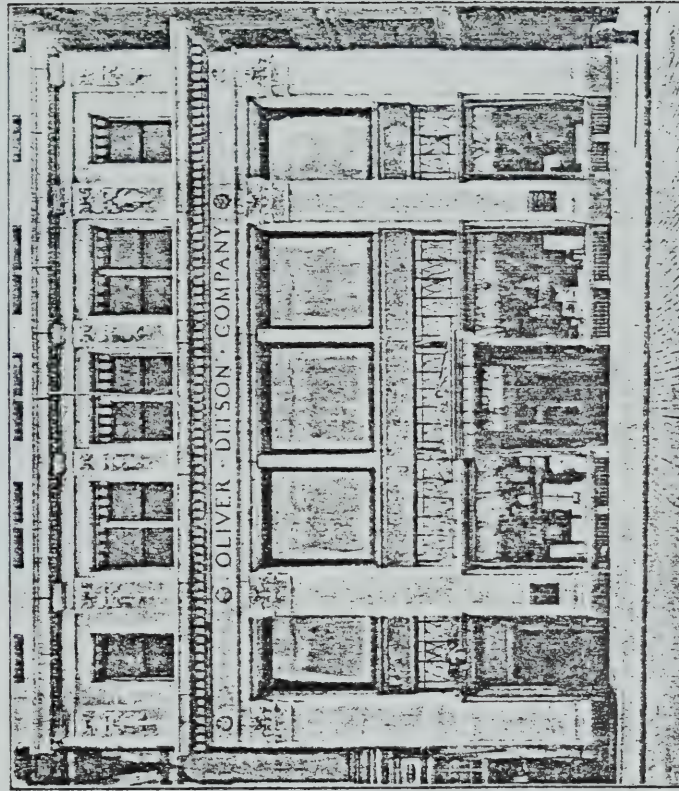
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Notes on Music in Old Boston by Wm. A. Fisher, Boston, 1918 (includes both interior and exterior photographs)
2. One Hundred and Fifty Years of Music Publishing in the United States 1783-1933 by Wm. A. Fisher, Boston, 1933.
3. Boston Architectural Yearbook, 1918 (adv. shows original storefront)
4. Am. Arch. & Bldg. News, Vol. 113, Feb. 13, 1918 #2199 p. 57 (illus)
5. Withey, Biographical Dictionary of Am. Architects, p. 623-4
6. Dictionary of American Biography, entry on Oliver Ditson.
7. Geo. D. Hall Co, Official Program of the City of Boston Tercentenary Celebration, Boston, 1930, p. 48-49.



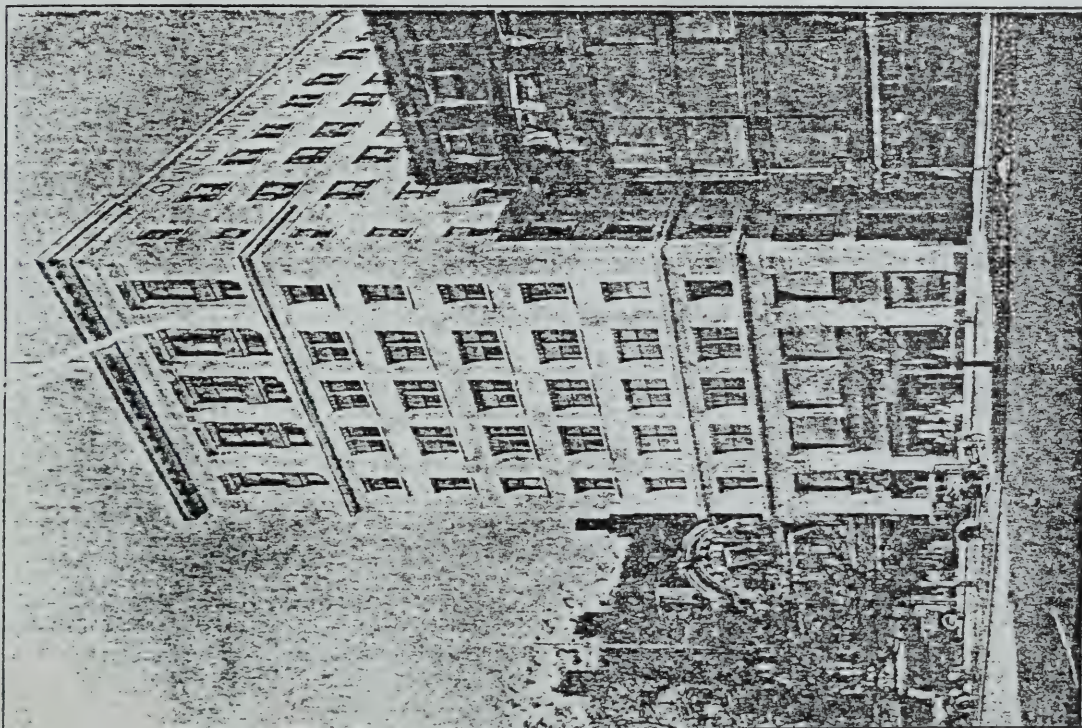
## THE DITSON BUILDING

THE focus of modern Boston's shopping activity is at the corner of Tremont and Boylston Streets, where converge the currents of vivid life from hotels, theatres and subways. Facing the Common on Tremont Street, within a stone's throw of this teeming corner, rises the



stately façade of the most recent among the city's notable structures; it is the splendid new home of the Oliver Ditson Company. White marble was the ma-

79



Ditson Building, 178-179 Tremont Street

From: Notes on Music in Old Boston by  
Wm. A. Fisher, Boston 1918  
(following pages show interior  
photographs) at Boston Athenaeum





NR Area C # TH-17ADDRESS 180-182 Tremont COR. Head Place  
Boston  
NAME Edison Electric Illum. Co  
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1929-1931 Building permit 8/20/1929  
sourceARCHITECT Bigelow, Wadsworth, Hubbard & Smith  
sourceBUILDER not listed on permit  
sourceOWNER Edison Electric/ (Boston Edison, lessee)  
original presentPHOTOGRAPHS 3 2/1, 5 1/5.79Ward 3. Parcel #4890 UTM# 19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) stores and Boston Edison officesNO. OF STORIES (1st to cornice) 14 plus           ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone limestone concrete iron/steel/alum.

BRIEF DESCRIPTION Virtically soaring Moderne steel frame skyscraper. Ground level, partly intact, features original offset right entrance at #182 and part of original copper marquee. Levels 2 and 3 are united by 2-story paired metal window bays. Upper 12 floors defined by rising concrete piers and recessed stacked single metal window units flanked by single windows cut from wider outside piers.

EXTERIOR ALTERATION minor (moderate) drastic altered storefronts & entrancesCONDITION (good) fair poor            LOT AREA 6621 (except #182)  
sq. feetNOTEWORTHY SITE CHARACTERISTICS Faces Boston Common, with small alley to the south. Part of "Piano Row" area. Contributes to impressiveness of the Boylston/Tremont corner.SIGNIFICANCE (cont'd on reverse) The Edison Electric building was one of the city's tallest when built and remains a notable example of the early 1930's Moderne skyscraper which contributes to the varied

(Map)



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

"Piano Row" streetscape.

When building their new headquarters, Boston Edison naturally turned to Bigelow, Wadsworth, Hubbard & Smith, successor firm to Bigelow & Wadsworth (1910-1927), which in turn had succeeded Winslow & Bigelow (1901-1908).<sup>1</sup> These large Boston firms did the Edison substations and the former headquarters at 25-39 Boylston St (see form) Senior partner Henry Forbes Bigelow (1867-1929) one of the city's most prominent architects for many years, was involved in earlier years in design of the Hotel Touraine, Walker Building addition, Steinert Building, Oliver Ditson Building at 150 Tremont, all in the theatre area, as well as the American Antiquarian Society building in Worcester, the Radcliffe College Library, and town halls in Weston and Needham.

The Electric Company occupied the building until 1965, after which it was headquarters for 10 years for the Dept. of Education. The building was built on land owned by the George Robert White Fund, which retained ownership of the land even after construction of the building.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Part of suggested National Register "Piano Row" district. (Contributing)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Information on partnerships and dates from BPL architectural file.

183- 186

ADDRESS Tremont St. COR. 51-53 BoylstonNAME Masonic Temple (same)  
present originalMAP No. 24N/12E SUB AREA Theatrepermit 10/21/1897DATE 1897-1899 dedications 9/5/1899source 12/27/1899ARCHITECT Geo. Loring and Stanford Phipps  
source (permit)BUILDER not listed on permit  
source Master WardensOWNER Grand Lodge of Massachusetts  
original presentPHOTOGRAPHS 3 2/3, 2/2, 5 1/4, 11a 2/1.79Ward 3, Parcel #4889 UTM#19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) Masonic temple and stores (3 on 1st fl, 2 in basement)NO. OF STORIES (1st to cornice) 9 plus           ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick (stone) Hallowell concrete iron/steel/alum.  
graniteBRIEF DESCRIPTION 5 X 5 bay Renaissance Revival steel frame "palazzo sky-scraper" with extra bay and main entrance formed by cutting off Tremont/Boylston corner and accenting this surface with iron lamps, an iron balcony, Palladian window, garlands, busts, etc. Rusticated 1st-3rd levels 3-bay stone balcony on Tremont facade, varied classical window treatments, bldg terminated by Greek fret band, row of oxeye windows & copper leafy  
EXTERIOR ALTERATION minor (moderate) drastic modillion cornice  
storefronts replaced by murals (1965)CONDITION (good) fair poor LOT AREA 10,146 sq. feetNOTEWORTHY SITE CHARACTERISTICS Located at important city focal point.one of three major corner bldgs at Tremont/Boylston/Boston Common intersection, part of "Piano Row"

(Map)

SIGNIFICANCE (cont'd on reverse) This dignified Renaissance Revival skyscraper serves as a strong visual anchor for the major intersection of Tremont, Boylston and the Common and is historically very significant as the third Masonic temple on the site, headquarters for the first Masonic lodge in America and highest Masonic authority in New England.The Grand Lodge of Massachusetts, founded in 1733, is considered the oldest in America and third oldest in the world. Among its early Grand Masters, <sup>were</sup> founder Henry Price and



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	<u>X</u>
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above)

Revolutionary War heroes Joseph Warren and Paul Revere. The society met at the Bunch of Grapes Tavern on King (State) St until 1832, when the first Grand Lodge Temple was completed at the corner of Tremont and Temple Place. In 1859 the Grand Lodge moved to the brick Greek Revival Winthrop House at Tremont & Boylston which burned in 1864. A Gothic-style temple was erected on the site in 1864-1865 but it, too, was destroyed by fire, in Sept. 1895. The present building, still on the same site, was dedicated on December 27, 1899.<sup>1</sup>

The building houses Grand Lodge offices, a library, museum, thirty Blue Lodges and several large 2-story halls including Doric, Ionic and Corinthian Halls and Gothic Hall, dedicated to the Scottish rite degrees. The well-preserved turn-of-the-century interior features some 18th c. masonic furniture. The Tremont St. frontage was occupied by retail shops until 1965, when the present symbolic mosaic murals were installed.<sup>1</sup>

Architects George F. Loring (1851-1918) and Stanford Phipps, partners beginning in 1888, were for several years a leading Boston firm whose work in the commercial, public and masonic sector includes the Somerville Public Library and masonic building, the Crocker Warehouse, Divinity Hall at Tufts, the Universalist Society Church in Canton, Univ. Soc. chapel in Dorchester and schools in Melrose, Athol & Braintree. Contemporaries said of Loring's work "His designs showed originality & artistic merit and...he was successful in combining beauty with inexpensive construction."

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district

Building is open to the public through tours offered daily.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Masonic Temple Tour Guide, Grand Lodge of Mass, 1974
2. Grand Lodge of Masons in Massachusetts, Historical Sketch 1733-1978 by R.W. Earl W. Taylor, revised by Robert Beach, Boston, G.L.O.M. 1978
3. New England Magazine, vol. 13, Sept. 1895 p. 12, 14, 452, 459, 460
4. King's How to See Boston, 1895, p. 101
5. Boston Post, 9/2/1899 (includes illus.)
6. Edw. Bacon, Bacon's Dictionary of Boston, p. 363 (1886)
7. Richard Herndon, Boston of Today, p. 296 (1892)
8. Withey, Biographical Dictionary of Am. Architects, p. 380-381
9. Boston Public Library architecture files, on Loring & Phipps



ADDRESS 216-218 Tremont COR. 115 LaGrangeNAME Union Warren Savings/Union Savings Bank  
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1925 Building permit 8/12/1925  
sourceARCHITECT Thomas M. James Co. "  
sourceBUILDER George B.H. Macomber "  
source Trus.OWNER Union Institution/ 216 Tremont St.  
original present  
for Savings Wm. J. FitzgeraldPHOTOGRAPHS 10 3/3, 3 4/6 .79 + fileWard 3, Parcel #4909 UTM# 19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) bank & officesNO. OF STORIES (1st to cornice) 9 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick (stone) limestone concrete iron/steel/alum.

BRIEF DESCRIPTION Late Renaissance Revival steel frame "palazzo skyscraper" with principal 3-bay facade on Tremont &amp; 5 bays on LaGrange. Intact rusticated ground level featuring semi-circular arched windows with (iron) projecting keystones &amp; original sash, intact center entrance flanked by lamps. "Shaft" of building is unadorned, regular in fenestration. Cast stone leafy modillion cornice.

EXTERIOR ALTERATION (minor) moderate drastic

CONDITION (good) fair poor LOT AREA 7195 sq. feetNOTEWORTHY SITE CHARACTERISTICS Rectangular-shaped building on corner site, important

for its relationship to nearby early skyscrapers, esp. the Touraine &amp; Little Building. Last building on east side of Tremont to be included in "piano row" area SIGNIFICANCE (cont'd on reverse) This well-

preserved late Renaissance Revival bank bldg.

(Map)

is a good example of Boston institutional arch  
itecture and serves as the southern anchor  
for the suggested "Piano Row" District. With

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

neighboring early skyscrapers such as the Hotel Touraine, Little Building and Masonic Temple, the Union Warren Savings Bank building helps to reinforce the characteristic 9-10 story height of buildings clustered around the Tremont/Boylston intersection.

The firm of Thomas M. James, architects and engineers, specialized in designing banks. The founder and president of the company, Thomas M. James (1875-1942) was born in Cambridge and received his architectural training under Samuel J. Brown. After a few years practicing in the firm of Hill & James he organized his own company in 1909. James also designed the interior of the Shubert Theatre (1910) and the Post Office building at 154-170 Stuart St. in the theatre area. (1927).

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Withey, Biographical Dictionary of Am. Architects p. 320



ADDRESS 220-222 Tremont COR. \_\_\_\_\_

NAME \_\_\_\_\_

present original

MAP No. 24N/12E SUB AREA Theatre

present facade:

DATE 1890-1895 Atlas (no permit)

source

ARCHITECT \_\_\_\_\_

source

BUILDER \_\_\_\_\_

source

OWNER \_\_\_\_\_

10 3/4, original present

PHOTOGRAPHS 3 4/4, 4/5, 4/6. 79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercialNO. OF STORIES (1st to cornice) 4 plus \_\_\_\_\_ROOF flat cupola \_\_\_\_\_ dormers \_\_\_\_\_MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone \_\_\_\_\_ concrete iron/steel/alum.BRIEF DESCRIPTION 19th century commercial structure with intact 4-bay  
3-story pressed metal facade, double hung windows separated by metal stop-  
fluted pilasters, paneled metal spandrels and metal modillion cornice.EXTERIOR ALTERATION minor moderate drastic some storefront alterationCONDITION good fair poor rusting metal LOT AREA 1488 sq. feetNOTEWORTHY SITE CHARACTERISTICS Brick rear facade has Greek Revival rectangular  
lintels, a brick block cornice, and a slate roof with metal dormersSIGNIFICANCE (cont'd on reverse) This late19th century commercial building eitherreplaced an earlier bowfront house orrepresents a totally remodelled facade.Over the years it was the location of atleast one piano dealership, that of

(Map)

(N) June, 1979



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

\_\_\_\_\_ of Tremont  
Theodore B. Dillaway in 1897. By the late 19th century, the block  
between Boylston and Stuart was a secondary part of "Piano Row".

Preservation Consideration (accessibility, re-use possibilities, capacity  
for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's  
records, early maps, etc.)

ADDRESS 224 Tremont St. COR.

NAME \_\_\_\_\_

present originalMAP No. 24N/12E SUB AREA TheatreDATE post-1950 style (no permit)  
source

ARCHITECT \_\_\_\_\_

source

BUILDER \_\_\_\_\_

source

OWNER \_\_\_\_\_

original presentPHOTOGRAPHS 10 3/5, 3 4/4, 4/5, 4/6 :79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
non-residential stores and officesNO. OF STORIES (1st to cornice) 6 plus \_\_\_\_\_ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION One-bay modern yellow brick commercial building  
of no architectural distinction.EXTERIOR ALTERATION minor moderate drastic \_\_\_\_\_CONDITION good fair poor \_\_\_\_\_ LOT AREA 1429 sq. feet

NOTEWORTHY SITE CHARACTERISTICS \_\_\_\_\_

SIGNIFICANCE (cont'd on reverse) \_\_\_\_\_

Does not contribute architecturally

(Map)



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 226 Tremont St. COR.NAME present originalMAP No. 24N/12E SUB AREA TheatreDATE 1890-1895 Atlas (no permit)  
sourceARCHITECT sourceBUILDER sourceOWNER original presentPHOTOGRAPHS 3 4/4, 4/5 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercialNO. OF STORIES (1st to cornice) 6 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.

Narrow

BRIEF DESCRIPTION yellow Roman brick Romanesque Revival commercial building, featuring single 4-story pressed metal polygonal bay extending from level 2 to 5 and a 4-bay arcade at topmost level followed by brick corbel table cornice. Spandrels on pressed metal bay have interlocking circle design.EXTERIOR ALTERATION minor moderate drastic heavily altered storefrontCONDITION good fair poor LOT AREA 1429 sq. feet

NOTEWORTHY SITE CHARACTERISTICS

SIGNIFICANCE (cont'd on reverse)

Most notable building in a group of  
small-scale, generally late 19th century  
commercial buildings (220-230 Tremont)  
which replaced 5 earlier Greek Revival  
bowfronts.

(Map)



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 228 Tremont St COR.NAME McKeough's PubpresentoriginalMAP No. 24N/12ESUB AREA TheatreDATE 1894 (remodelled 20th c.) Bldg. Dept<sup>1</sup>source

ARCHITECT \_\_\_\_\_

source

BUILDER \_\_\_\_\_

source

OWNER \_\_\_\_\_

originalpresentPHOTOGRAPHS 3<sup>4</sup>/2, 4/3.79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercialNO. OF STORIES (1st to cornice) 1 (equivalent to 2 in height) plus \_\_\_\_\_ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles (stucco) asphalt asbestos alum/vinyl  
(Other) (brick) stone concrete iron/steel/alum.BRIEF DESCRIPTION Stucco bar entrance

EXTERIOR ALTERATION minor moderate (drastic)

CONDITION (good) fair poor \_\_\_\_\_ LOT AREA 1429 sq. feet

NOTEWORTHY SITE CHARACTERISTICS \_\_\_\_\_

SIGNIFICANCE. (cont'd on reverse) \_\_\_\_\_

Does not contribute architecturallyProbably was originally a late 19th c.commercial building of 4-5 stories

(Map)



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Building Department jacket records permit as dating from 1894.  
The permit is missing, however.

ADDRESS 230 Tremont St. COR.NAME \_\_\_\_\_  
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1909-1917 Atlas (no permit)  
sourceARCHITECT \_\_\_\_\_  
sourceBUILDER \_\_\_\_\_  
sourceOWNER \_\_\_\_\_  
original presentPHOTOGRAPHS 3 4/1 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercialNO. OF STORIES (1st to cornice) 4 plus \_\_\_\_\_ROOF flat cupola \_\_\_\_\_ dormers \_\_\_\_\_MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone \_\_\_\_\_ concrete iron/steel/alum.BRIEF DESCRIPTION Early 20th century pier and spandrel commercial buildingEXTERIOR ALTERATION minor moderate drastic \_\_\_\_\_CONDITION good fair poor \_\_\_\_\_ LOT AREA 1429 sq. feet

NOTEWORTHY SITE CHARACTERISTICS \_\_\_\_\_

SIGNIFICANCE (cont'd on reverse) \_\_\_\_\_

Does not contribute architecturally

(Map)



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 232 Tremont COR. 71-77 Stuart

NAME \_\_\_\_\_

present original

MAP No. \_\_\_\_\_ SUB AREA \_\_\_\_\_

DATE \_\_\_\_\_

source

ARCHITECT \_\_\_\_\_

source

BUILDER \_\_\_\_\_

source

OWNER \_\_\_\_\_

original present

PHOTOGRAPHS 3 3/5 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) \_\_\_\_\_

NO. OF STORIES (1st to cornice) \_\_\_\_\_ plus \_\_\_\_\_

ROOF \_\_\_\_\_ cupola \_\_\_\_\_ dormers \_\_\_\_\_

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone \_\_\_\_\_ concrete iron/steel/alum.

## BRIEF DESCRIPTION

See form for 71-77 Stuart

EXTERIOR ALTERATION minor moderate drastic \_\_\_\_\_

CONDITION good fair poor \_\_\_\_\_ LOT AREA \_\_\_\_\_ sq. feet

NOTEWORTHY SITE CHARACTERISTICS \_\_\_\_\_

SIGNIFICANCE (cont'd on reverse) \_\_\_\_\_

(Map)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



ADDRESS 244-250 Tremont COR.NAME Wilbur Theatre / Ye Wilbur Theatre  
present originalMAP No. 24N/12E SUB AREA Theatre  
DATE 1913-14 building permit 4/26/13  
opening 4/19/1914  
sourceARCHITECT Clarence H. Blackall permit  
sourceBUILDER Haynes Construction Co. "  
source N.E. Medical Ctr.OWNER Wilbur Theatre Realty  
original Trust presentPHOTOGRAPHS 3 5/4.3/6.79Ward 3. Parcel#5645 UTM#19/329860/4690560TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) theatreNO. OF STORIES (1st to cornice) 2 (equivalent in plus -  
height to 3)ROOF flat cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone marble tile concrete iron/steel/alum.  
(English bond)BRIEF DESCRIPTION Symmetrical free-standing 3-bay Colonial Revival theatre. Triple entrance portals marked by fluted Greek Ionic columns set in antis and supporting pedimented entablatures. Three arched, elongated second floor windows open onto decorative iron balcony; marble semi-circular tympanums carved with theatre masks. Above, Adamesque panels and marble plaque inscribed "Wilbur Theatre" followed by leafy modillion  
EXTERIOR ALTERATION minor moderate drastic cornice and roof balustrade.CONDITION good fair poor LOT AREA 10,400 sq. feetNOTEWORTHY SITE CHARACTERISTICS Small park at intersection of Tremont and Stuart directly to north; Music Hall adjacent to south and east.SIGNIFICANCE (cont'd on reverse) The Wilbur Theatre is significant as the best Boston example of Colonial Revival theatre design, as the work of nationally prominent theatre architect Clarence Blackall, and as the scene of several premieres and many notable performances.

The Wilbur differs from other area theatres in its free-standing plan and the simplicity of Blackall's eclectic design, a combination of Georgian, Federal and Greek Revival motifs. Fine detailing

(Map)



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>x</u>	Exploration/	_____	Science/	_____
The Arts	<u>x</u>	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

includes the portals, copied directly from the 1837 Thomas Bailey Aldrich house on Beacon Hill.<sup>6</sup> The well-preserved interior, which seats 1000, was designed for dramatic productions rather than spectacles and was praised for its intimate atmosphere, more like a conservative club or distinguished home than theatre. Decorators were Pennell, Gibbs and Quiring, whose senior partner, H. Pennell, also worked on the Colonial, Shubert and Saxon/Majestic. Ornamental plastering was by John Bowen.

Clarence Blackall (1857-1942), senior partner in the Boston firm of Blackall, Clapp and Whittemore, designed 14 Boston theatres and was considered one of the most experienced U.S. theatre architects of his day. His other buildings in the theatre area include the Colonial, Music Hall/Metropolitan, Modern, Pilgrim/Olympia, Little and White Buildings and Hotel Avery.

Premieres at the Wilbur included pre-Broadway runs of "Our Town" and "Mary, Mary." In 1947, Marlon Brando became an overnight superstar for his performance with Jessica Tandy in "A Streetcar Named Desire."<sup>5</sup>

The Wilbur was named for Arthur L. Wilbur (d. 1917), veteran Boston theatre manager, organizer of the Wilbur Opera Company and partner in the firm of Stain Wilbur, which formed one of the largest U.S. theatre chains.<sup>7</sup> Wilbur was associated with the Shuberts in the erection of the Wilbur Theatre, which was built on the site of the Winthrop School for Girls.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Preservation Recommendations: Eligible for the National Register (individually Recommended (with reservation) for study as Boston City Landmark

Current Status: The theatre is owned by Tufts New England Medical Center and leased to the Jujamcyn Co, which also manages the Colonial. The 10-year lease began in 1969, at which time the managers restored the building to its 1914 appearance at a cost of \$250,000. However, at the expiration of the lease the Jujamcyn Co. has decided not to renew, and Tufts has put the building up for sale.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. American Architect and Building News, vol 106, #2016, 8/12/1914 (plates and plans)
2. Boston Sunday Globe, 4/19/1914 (illus. article on theatre)
3. Boston Globe, 4/20/1914 (opening performance)
4. Boston Transcript, 4/5/1913, 4/21/1914, 5/2/1914 and 4/15/1939
5. Elliot Norton, Broadway Down East, p. 64, 68-70, 108
6. Douglass Tucci, "The Boston Rialto..." City Conservation League, 1977
7. New York Times, March 24, 1917 (obit. Arthur Wilbur)
8. Tobie Stein, unpublished manuscript on Wilbur Theatre (copy at Boston Landmarks Commission.)



ADDRESS 252-272 Tremont COR.NAME Music Hall/ Metropolitan Theatre  
present originalMAP No. 24N/12E SUB AREA Theatre  
building permit 12/26/23DATE 1923-1925 opening 10/17/1925  
sourcechief designers: Blackall, Clapp and  
ARCHITECT Whittemore. Also C. Howard Crane;  
Kenneth Franzheim, G. Nelson MeserveBUILDER Olympia Construction Co. 4 source: 3  
sourceOWNER Tremont St. Realty/  
original present  
N.E. Medical Ctr. HosPHOTOGRAPHS 10<sup>3</sup>/6, 3/7, 3 5/2, 5/3, 1 2/4.79Ward 3, Parcel # 5640 UTM# 19/329860/4690520TYPE (residential) single double row 2-fam. 3-deck tan apt.  
(non-residential) theatre, offices and storesNO. OF STORIES (1st to cornice) 14 plus -ROOF flat cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone limestone concrete iron/steel/alum.BRIEF DESCRIPTION Irregularly-shaped Renaissance Revival "palazzo skyscraper with symmetrical, 11-bay Tremont facade. Two-story colonnade of engaged fluted Greek Ionic columns at level 2-3. Shaft of building organized by rising piers, recessed spandrels and paired metal window units, with ornament concentrated at level 4 and 5. Building terminated by two-story colonnade of engaged Corinthian pilasters at level 12 and 13, plus dentil EXTERIOR ALTERATION minor moderate drastic cornice and roof cresting of  
palmettes and theatre masks.CONDITION good fair poor LOT AREA 46,106 sq. feetNOTEWORTHY SITE CHARACTERISTICS Building roughly L-shaped, wrapped aroundWilbur Theatre to north. South elevation of 6 stone bays and tan panel brick rear entrance opening onto small triangular plaza.SIGNIFICANCE (cont'd on reverse) The Music Hall/  
Metropolitan is highly significant as the  
largest theatre in Boston history and one of  
the largest in the country, as the best N.E.  
example of the sumptuous "movie palace" of  
the roaring twenties and as the last of  
Clarence Blackall's 14 Boston theatres.The theatre reputedly cost \$8.5m, seats  
4200-4400, and is housed in a large office bldg  
first to be constructed in Boston under a  
new height limit of 14 stories. Architect was  
Clarence Blackall (1857-1942), one of the

(Map)



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	X
Agricultural	_____	Education	_____	Religion	_____
Architectural	y	Exploration/ settlement	_____	Science/ invention	_____
The Arts	X	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

leading U.S. theatre architects and designer of the Colonial, Wilbur, Modern and Pilgrim/Olympia. The interior, modeled after Garnier's Paris Opera<sup>6</sup> and decorated in the Louis XIV style, was appropriately advertised as "the public castle" with "a thousand and one wonders" including the grand lobby with four tiers of promenades, spacious lounges, marble doorways, rose jasper pillars, 1800-lb. gold plated chandeliers, bronze details by the Gorham Company, and \$10,000 in gems decorating the central mural painting by Edmund Philo Kellogg.

The entertainment was equally extravagant. The Met offered a combination of films and a stage show, which might feature its resident ballet corps, 100 voice chorus, 55-piece orchestra and two-console organ, all for 35¢ or 75¢ on weekend evenings. Resident producer John Murray Anderson arranged his own stage shows, headlined over the years with stars such as Rudy Vallee, Al Jolson, Burns and Allen, Jack Benny and Bob Hope.<sup>6</sup> A seating board and cadre of 40 well-mannered, costumed ushers made sure that no seat remained empty long. Waiting patrons could arrange for bridge parties, lounge in comfortable chairs with the latest magazines, promenade to the music of two lobby orchestras, play ping pong, or visit the chic art deco restaurant which opened in 1932.

Since the destruction of the Boston Opera House in 1958, the Metropolitan has been used for performances by the Royal Ballet, Metropolitan Opera Company, Bolshoi, Kirov and Stuttgart Opera.<sup>6</sup> Has been the "Music Hall" (leased by Sac Preservation Consideration (accessibility, re-use possibilities, capacity, for public use and enjoyment, protection, utilities, context) Theatres), since 19

Preservation Recommendations: National Register (individual) and Boston City Landmark (interior)

Current Status: Present plans call for converting the Music Hall into a prime center for ballet and opera. Owners, Tufts N.E. Medical Center, have agreed to lease the bldg. to the tax-exempt Metropolitan Center, Inc. beginning in the summer of 1980, provided the group can raise \$1.75 million in cash & pledges by May, 1979, toward a projected \$3.5 m. renovation involving a new

Bibliography and/or references (such as local histories, deeds, assessor's stage, theatre records, early maps, etc.) restoration & dressing rooms.<sup>9</sup> (Glob 12)

1. American Architect and Building News, 8/5/1926, plates 181-185, 187 (exterior and interior photographs, no text)
2. G. H. Edgell, The American Architect of Today, N.Y. 1928, p. 332-335.
3. Sexton and Betts, American Theatres of Today, (1927), p. 56-59 (illustrations and plans)
4. Achievements of New England Architects and Engineers, Boston, 1927, p. 136.
5. Boston Evening Transcript, 10/6/1925
6. Tucci, Douglass, "The Boston Rialto..." City Conservation League, 197
7. Broadway Down East by Elliot Norton, p. 23, 111
8. Boston Evening Transcript, 6/23/1923.





(Courtesy The American Architect.)





ADDRESS 274 Tremont COR. \_\_\_\_\_

NAME \_\_\_\_\_

present original

MAP No. 24N/12E SUB AREA TheatreDATE 1970's

source

ARCHITECT \_\_\_\_\_

source

BUILDER \_\_\_\_\_

source

OWNER \_\_\_\_\_

original present

PHOTOGRAPHS 3 5/1 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) restaurant and parking garageNO. OF STORIES (1st to cornice) 8 plus \_\_\_\_\_ROOF flat cupola \_\_\_\_\_ dormers \_\_\_\_\_MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Modern concrete multi-level parking garage

EXTERIOR ALTERATION minor moderate drastic \_\_\_\_\_CONDITION good fair poor \_\_\_\_\_ LOT AREA 56.706 sq. feetNOTEWORTHY SITE CHARACTERISTICS Restaurant entrance off small publicplaza between the garage and the Music Hall . Plaza and part of the  
garage located on what was once Hollis St.

SIGNIFICANCE (cont'd on reverse) \_\_\_\_\_

Garage has clean, modern lines and

(Map)

does attempt to relate to itssurroundings with a "colonnade" alongthe plaza/Music Hall side and

(M+) June, 1979

restaurant at the lower level.

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) \_\_\_\_\_

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) \_\_\_\_\_

219-

ADDRESS 221 Tremont St. COR. Allen's AlleyNAME Saxon Theatre/ Majestic Theatre  
present originalMAP No. 24N/12E SUB AREA Theatre  
building permit 6/6/1901  
DATE 1901-1903 opening 2/17/1903  
sourceAssociate Architects  
ARCHITECT John Galen Howard & James M. Wood  
(New York City) source (permit)BUILDER J. Dall & Walter Harris (permit)  
(New York City) sourceOWNER Eben D. Jordan/ Saxon Theatre Corp.  
original present  
219 Tremont St.PHOTOGRAPHS 1 6/3, 10 4/4.79 (interior 7<sup>3</sup>/1, 3<sup>3</sup>/2, 3<sup>3</sup>/3)Ward 5, Parcel # 2 UTM# 19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) theatreNO. OF STORIES (1st to cornice) 2 (equivalent to plus -  
5 in height)ROOF flat cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone granite base concrete iron/steel/alum.  
grey terra cotta

BRIEF DESCRIPTION Imposing, free-standing Beaux Arts theatre 3 bays in width with highly ornate grey terra cotta sheathing. Principal feature is four engaged fluted Roman Ionic columns equivalent to 3 stories in height, set in antis, rising from balustrade between levels 2 &amp; 3. Stained glass windows between columns inset into semi-circular arches with decorative tympanums and theatre-mask keystones. Dentil cornice, roof.

EXTERIOR ALTERATION minor moderate balustrade with stone pedestals and  
(remodelling of level 1-2 & lobby appears reversible) copper balusters.CONDITION good fair poor LOT AREA 10,333 sq. feetNOTEWORTHY SITE CHARACTERISTICS Situated between Little Building and planned State Transportation Building.

(Map)

SIGNIFICANCE (cont'd on reverse) The Saxon/Majestic is highly significant as a work of high exterior and interior architectural quality, as the only known Boston building by nationally prominent architect John Galen Howard, and as one of three theatres built for the city by leading Boston merchant and music patron Eben Jordan. The free-standing plan, monumental quality and rich terra cotta detailing distinguish the Majestic from other Boston theatres. Its rococo interior, among the city's most



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	X	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Interior icance (include explanation of themes checked above)

decoration was a collaboration between architect Henry B. Pennell, who also worked on the Colonial, Wilbur and Shubert, and L. Haberstroth & Sons, quality Boston decorators also involved with the Colonial. Lobby murals were by Wm. deLeftwich Dodge, whose best known murals are in the Library of Congress.

Architect John Galen Howard (1864-1931) is best known as the founder of the University of California School of Architecture,<sup>7</sup> where he taught for 28 years and designed many monumental university buildings. A native of Chelmsford, MA, Howard studied at M.I.T and the Ecole des Beaux Arts and worked under H.H. Richardson, Shepley, Rutan and Coolidge and McKim, Mead and White before opening his own firms, first in New York and later in San Francisco. He designed the much admired Electric Tower for the Pan-American Exposition in Buffalo. (1901)

Merchant Eben Jordan (1857-1916), son of the founder of Jordan Marsh & Co., was actively involved in the development of music and opera in Boston during the early 20th century. His generosity made possible the 1000-seat Jordan Hall (1902) for concert performances and the Boston Opera House (1909) for the Boston Opera Company, which he helped establish.<sup>8</sup> The Opera House has since been demolished.

Managers of the theatre, Edward Stair and A.L. Wilbur, controlled one of the largest chains of theatres in the nation.<sup>4</sup> (see also Wilbur Theatre and Globe)

The Majestic was used for drama and particularly for musicals and light opera before being converted to a movie theatre in 1957, and renamed the Saxon. Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Preservation Recommendations: Merits study as possible Boston City Landmark (interior and exterior) and nomination to National Register (part of "Piano Row" District.)

Current Status: The Saxon is currently operated by Sack Theatres as a movie house.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Brickbuilder, October, 1901, vo. 10, pl. 74-79 (front elevation and plans)
2. American Architect and Building News, vol 80, pl 1425, 4/18/1903 (illus) and vol. 77, pl. 1386 (illus)
3. Boston Globe 2/15/1903 p. 44 (interior description & illus)
4. Boston Globe, 2/17/1903 p. 1-2 (opening performance)
5. Elliot Norton, Broadway Down East, p. 21 (photo of orig. facade, p. 302)
6. Withey, Biography of America Architects, p. 302
7. Architectural Record, vo. 70, p. 278, Oct. 1931 (obit. J.G. Howard)
8. Dictionary of American Biography, p. 214 (Eben Jordan)

ADDRESS 253-261 Tremont COR. \_\_\_\_\_

NAME \_\_\_\_\_

present original

MAP No. 24N/12E SUB AREA TheatreDATE 1926 Building permit 7/16/1926  
sourceARCHITECT G. Jacobs "  
sourceBUILDER not listed on permit  
sourceOWNER Jennie Hanvilbery/  
original presentPHOTOGRAPHS 1<sup>2</sup>/3 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) stores and officesNO. OF STORIES (1st to cornice) 2 plus \_\_\_\_\_ROOF flat cupola \_\_\_\_\_ dormers \_\_\_\_\_MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION 4-bay Classical Revival commercial building of cast stone featuring free classical bas relief detailing concentrated at top spandrel area, followed by concrete roof parapet.EXTERIOR ALTERATION minor moderate drastic storefront alterationsCONDITION good fair poor \_\_\_\_\_ LOT AREA 2681 sq. feetNOTEWORTHY SITE CHARACTERISTICS Adjacent to parking lot (Parcel C-4)

SIGNIFICANCE (cont'd on reverse) \_\_\_\_\_

(Map)

The three buildings on the west side of  
this block of Tremont all date from the  
mid-1920's, when the street was widened  
about 20'. (In the case of the Shubert,

(N) June, 1979



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

only the facade is new.)

253-261 Tremont is a reasonably good example of its style and the bas-relief details contribute to the streetscape. The permit of 1926 describes a 4-story building--either plans were changed or the two upper floors of the present building have been removed.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



ADDRESS 263-265 Tremont COR. Seaver Place (alleyNAME Sam S. Shubert Theatre/ same  
present originalMAP No. 24N/12E SUB AREA Theatre  
building permit 4/28/1908  
DATE 1908-1910\* opening 1/24/1910\*present facade dates from 1925  
(source: photos and Atlas) 3,5ARCHITECT Hill, James and Whitaker (permit)  
sourceBUILDER W. H. Keyes & Co (permit)  
source Shubert Organiza-  
Begun by Chas H. Bond tion Inc.OWNER Completed by Shubert / c/o H.E. Markowitz  
Holding Co. present 244 W. 44th St.PHOTOGRAPHS 1 2/6, 2/5.79 N.Y., N.Y. 10036Ward 5, Parcel # 63 UTM#19/329820/4690500TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) theatre and officesNO. OF STORIES (1st to cornice) 2 (equivalent to plus3 in height)  
ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick (stone) limestone concrete iron/steel/alum.BRIEF DESCRIPTION Symmetrical, classically-inspired 1925 theatre  
entrance featuring original 1910 wrought iron and glass marquee.  
Second story dominated by central Palladian-motif window with finely  
carved tympanum. Elevation terminated by modillion cornice and parapet  
with blind balustrade over center bay.EXTERIOR ALTERATION (minor) moderate drastic 1910 facade replaced by 1925  
facade, which has minor alteraticCONDITION (good) fair poor LOT AREA 17,403 sq. feetNOTEWORTHY SITE CHARACTERISTICS Rear facade on Warrenton St, parking lot  
to south.

(Map)

SIGNIFICANCE (cont'd on reverse) The Shubert  
is significant as a well-preserved example  
of the early 20th century Adamesque theatre  
interior and as the scene of many notable  
theatrical performances. Its marquee is  
important as the last of its kind in Boston.The eclectic interior, inspired by the  
palace at Versailles and the Louis XIV, XV  
and XVI periods, accommodates 1500 and has  
been praised for its comfortable seats,  
coziness and "mellow richness." Lobby  
paintings after Boucher are by Henry Bodge

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	X	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Pennell, architect also involved with interiors at the Wilbur, Colonial and Majestic. Pennell's firm, Pennell, Gibbs & Quiring, did interior decoration.<sup>2</sup>

The principal architect, Thomas M. James (1875-1942) practiced with Clinton M. Hill before organizing, in 1909, his own architecture and engineering firm specializing in banks. He also designed the Union-Warren Savings and present Post Office in the theatre area. In 1925 Tremont St. was widened by 20 ft. along the west side of the Shubert block, an action requiring demolition or alteration of all buildings on the Shubert side. The marble-faced James facade was replaced by the present limestone entrance, with original marquee from 1910 re-erected.

The Shubert was built for drama and opened with Shakespeare's "The Taming of the Shrew" starring E.H. Sothern and Julia Marlow. Theatrical highpoints have included the first Boston performances by <sup>British actors</sup> John Gielgud, Maurice Evans and Sir Lawrence Olivier and the 1917 performance by John Barrymore, one of the greatest 29th century Am. actors.

The theatre was named for Sam S. Shubert, called "the founder of the independent theatre movement," oldest of three Shubert brothers and the first to become involved in theatre management in the 1880's. After Sam's death in a train wreck in 1905, his brothers Lee and Jacob went on to dominate legitimate theatre in the 1st half of the 20th century, controlling at one time the Plymouth Copley, Majestic, Colonial, Wilbur and Boston Opera House as well as the Shubert.

The theatre was begun by Chas. H. Bond but taken over during construction by Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) the Shuberts after Bond's untimely death.

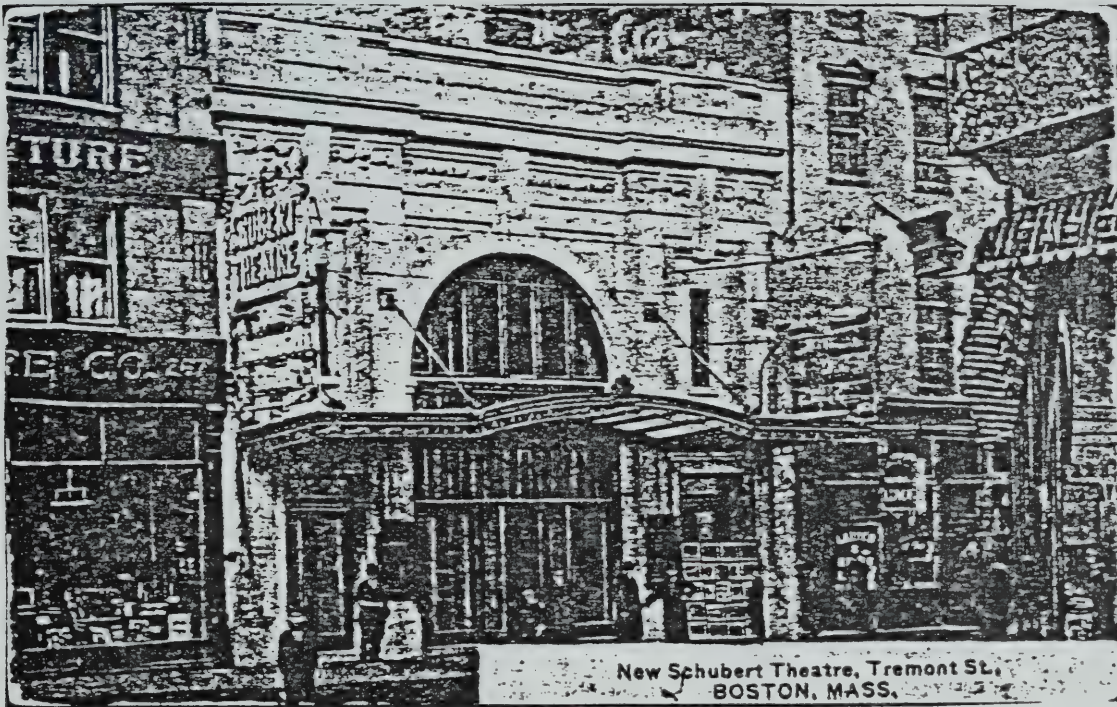
Preservation Recommendations: National Register (individual listing)

Current Status: Still operated by the Shubert <sup>organization</sup> as a legitimate theatre.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Herald, Jan 23, 1910, p. 17 (desc. of theatre)
2. Boston Globe, Jan. 23, 1910, p. 41 "
3. Broadway Down East by Elliot Norton, Boston 1978. (see photo of original facade, p. 23)
4. Obituaries of Lee Shubert (12/25/1953) and Jacob Shubert (12/25/63) in New York Times
5. See Atlases of 1922 and 1928 for proof of street widening; also "Take Down" permits at City Hall Building Department





Original Shubert facade of 1910 (replaced by present facade in 1925)

Photograph reproduced from Broadway Down East by Elliot Norton, p. 23





ADDRESS 271-279 Tremont COR.NAME Bradford Hotel/ B.P.O.E. Lodge #10  
present original (Elks Hotel)MAP No. 24N/12E SUB AREA TheatreDATE 1925-1926 Dated photos of bldg. under  
source construction 1,2  
(no permit)ARCHITECT McLoughlin & Burr Newspapers<sup>3</sup>  
sourceBUILDER Boston sourceOWNER Lodge of Elks/  
original presentPHOTOGRAPHS 1<sup>1</sup>/<sub>1</sub>, 1<sup>1</sup>/<sub>2</sub> .79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) private club/hotel (institutional)NO. OF STORIES (1st to cornice) 12 plus ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone limestone concrete iron/steel/alum.BRIEF DESCRIPTION Late Renaissance Revival "palazzo skyscraper" with principal 7-bay facade on Tremont constructed of stone (level 1-3) and brick (level 4-12). Center entrance marked by oxe-eye window; rusticated 2nd story; elevated 3rd fl. windows emphasized with carved stone architraves, iron balconies and garlanded tympanums. Dentil cornice followed by brick upper stories which are unadorned except for capped lintels at  
EXTERIOR ALTERATION minor moderate drastic level 4 & some detailing at  
(altered storefronts) 11 & 12. Modillion corniceCONDITION good fair poor LOT AREA 19,688 sq. feetNOTEWORTHY SITE CHARACTERISTICS Vacant lot to south

(Map)

SIGNIFICANCE. (cont'd on reverse) The Bradford is a substantial Renaissance Revival brick and stone hotel built as the club house for the Benevolent Protective Order of Elks. The building is a late example of its style which lacks individual distinction but is well-preserved and contributes to the Tremont streetscape.

When it was planned, the building was intended to be "one of the most modern club houses in the city," <sup>3</sup> with a

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

spacious 2-story lobby and surrounding ladies parlors, writing rooms and lounging rooms for guests, a 3000-seat hall/ballroom on the 3rd floor expected to be the largest room of its kind in the city, a club floor at level 4 with lounging rooms, a library, buffet, grill and locker rooms, 8 floors of bedrooms (about 350) and even a roof garden.<sup>3</sup> Predicted cost was \$3 million. The building was built to the 155' maximum limit on height.

Architects McLoughlin & Burr also designed the Commonwealth Armory, a 14 unit apartment at 65 Commonwealth Ave, schools in Norwood and Natick and houses in Brookline. Sr. partner James E. McLoughlin was responsible for the Boston Trade School and South Terminal Station.<sup>4</sup>

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

The building is presently a second class hotel. Good location and condition make it a logical candidate for adaptive reuse. Plans for recycling into elderly housing have been shelved and current planning goals call for use of the building as a first class hotel.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Traveler, 3/6/1926
2. Boston Herald, 11/22/1925
3. Boston Post 6/11/1923
4. BPL architectural file
5. Boston Sunday Globe, 1/28/1979 (on current status)



ADDRESS 76-78 Warrenton COR.NAME Charles Playhouse/Fifth Universalist  
present original ChurchMAP No. 24N/12E SUB AREA TheatreDATE 1838-9 newspaper accounts 1,2  
sourceARCHITECT Asher Benjamin "  
sourceBUILDER Nathan Price "  
source St. Inc.  
Fifth Universalist 74-76 Warrenton  
OWNER Church / 78 Warrenton  
original presentPHOTOGRAPHS 10 4/3, 4/2 .79

Ward 5. Parcel #83 UTM#19/329760/4690480

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) church and two stores (institutional)NO. OF STORIES (1st to cornice) 3 plus 1/2ROOF gable front cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Monumental 3 X 5 bay Greek Revival temple front, symmetrical and restrained in ornament. Raised granite basement level with center and two side entrances. Paired two-story fluted Greek Ionic columns set in antis between paired brick pilasters, all supporting a wide entablature and gable pediment with lunette window. Between columns are two-story windows with corner blocks and carved spandrel panel.

EXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor trim needs paint LOT AREA 5396 sq. feetNOTEWORTHY SITE CHARACTERISTICS Presently the corner building on a narrow secondary streetSIGNIFICANCE (cont'd on reverse) The Charles Playhouse occupies one of the earliest and most significant buildings in the area, the Greek Revival Fifth Universalist Church of 1838-9, one of only three surviving Boston churches by 19th century architect

(Map)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	<u>X</u>
Architectural	<u>X</u>	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	<u>X</u>				

Significance (include explanation of themes checked above)

Benjamin's other Boston buildings include the Charles Street Meeting House (1804), the Old West Church (1806) and several Beacon Hill homes including 54-55 Beacon St. and his own house at 9 West Cedar. His influence on New England architecture, however, derives principally from his authorship of builders guides and handbooks published continuously from 1794-1841. Benjamin's books adapted the latest European styles to American building conditions, and in this way the Federal and later the Greek Revival modes were disseminated to country carpenters throughout New England. Benjamin also founded an architectural design school in Boston.

The Fifth Universalist Society was organized in 1836 and worshiped for a time in Bulfinch's Boylston Market before dedicating their meeting house in 1839. The building contained 156 pews and cost \$29,000 plus \$7,600 for the land. The prototype appears to have been Plate LVIII and LIX of Benjamin's The Builder's Guide or Complete System of Architecture (1838), the principal differences being the larger size and addition of a granite raised basement story which allowed for rental income from two stores.

The first pastor, Rev. Otis A. Skinner, was a noted orator, author and member of the Boston School Committee active in founding Tufts Univ. and later president of Lombard Univ. in Illinois. The church was used as the Hebrew Temple Ohabei Shalom from 1863-1887, as the Scotch Presbyterian Church from 1889 to 1925, and as the Charles Playhouse for about 20 years.\*

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Recommended for nomination to National Register (individual)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. "A New Asher Benjamin Building in Boston," by Mary Van Meter, The Drumlin, newsletter of the City Conservation League, Vol 3, #1, Jan. 1978 (includes complete bibliography)
2. Boston Post, Feb. 6, 1839, p. 2 (gives architect, builder and date)

\* basic interior spaces (vestibule, auditorium) remain intact but



ADDRESS 82-84 Warrenton COR.

NAME Carver St. Electric Substation  
present original

MAP No.                                  SUB AREA                                 

DATE                                   
                                 source

(Photo)

ARCHITECT                                   
                                 source

BUILDER                                   
                                 source

OWNER                                   
                                 original                                  present

PHOTOGRAPHS                                   
                                

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential)                                 

NO. OF STORIES (1st to cornice)                                  plus                                 

ROOF                                  cupola                                  dormers                                 

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone                                  concrete iron/steel/alum.

BRIEF DESCRIPTION  
see form for 70-74 Charles St. South

EXTERIOR ALTERATION minor moderate drastic                                 

CONDITION good fair poor                                  LOT AREA                                  sq. feet

NOTEWORTHY SITE CHARACTERISTICS                                   
                                

SIGNIFICANCE (cont'd on reverse)                                   
                                  
                                  
                                  
                                

(Map)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



ADDRESS 90-92 WarrentonCOR.NAME Hotel Hampden  
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1885 Building permit 5/25/1885  
sourceARCHITECT Rand & Taylor "  
sourceBUILDER Weston & Woodward "  
sourceOWNER C.A. Phelps/  
original presentPHOTOGRAPHS 1 1/3 .79TYPE residential single double row 2-fam. 3-deck ten apt.  
non-residential 2 storesNO. OF STORIES (1st to cornice) 5 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION 19th c. Commercial Style building with Queen Anne influence in use of terra cotta tiles on the brick pilasters which divide the 1st floor into 3 bays with center entrance; stone lintel between levels 1 &amp; 2; 4-bay upper stories with segmental-headed windows (level 3,4) or rect. windows with brownstone lintels (level 5). Corbel cornices between level 4 &amp; 5 and at roofline.

EXTERIOR ALTERATION minor moderate drastic storefront windowsCONDITION good fair poor LOT AREA 2992 sq. feetNOTEWORTHY SITE CHARACTERISTICS Forms visual grouping with #94-100 (Nicks)

SIGNIFICANCE (cont'd on reverse)

(Map)

The apartment hotel, a novel idea in the 1860's, was becoming a common form of city housing by the 1880's and the "Hotel Hampden", built to accomodate 18 families,

(N) June, 1979

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

is a good example of the trend.

The modest but visually pleasing structure was designed by Rand & Taylor, an "enterprising and popular firm" organized in 1881 and active in the 1880's and 90's in erection of many public buildings and private residences, including the Boston & Lowell railroad station in W. Medford, the National Express Co. building at Franklin & Arch St. in Boston, the Partridge store at 59 Temple Pl, Winchester Town Hall, and buildings at 104, 112, 123, 129-131 South St, as well as the Young Ladies Seminary in Northfield Mass and State Hospital for the Insane in Worcester. The partners were George Dutton Rand, who began practice in Boston in 1870, and Bertrand E. Taylor, a specialist in hospital work, who joined him in 1881. <sup>1</sup>

In the 1890's one of the 1st floor stores was occupied by Fred E. Farrington, a furniture dealer. <sup>2</sup>

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. BPL architectural card file on Rand & Taylor
2. 1895 Boston City Directory



ADDRESS 94-102 Warrenton COR.NAME Nicks Restaurantpresent originalMAP No. 24N/12E SUB AREA TheatreDATE 1905 Building permit 10/24/1905  
sourceARCHITECT Charles A. Brown "  
sourceBUILDER not listed on permit  
sourceOWNER Locke, Stevens & Co  
original presentPHOTOGRAPHS 1 1/4 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) light manufacturingNO. OF STORIES (1st to cornice) 2 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.  
(painted blue)

BRIEF DESCRIPTION 6-bay pier and spandrel commercial style building with entrances at bays 4 and 6 and half-timbering used to decorate the other 1st floor bays. Brick piers meet above 2nd story windows to form arcade of segmental arches followed by a corbel cornice.

EXTERIOR ALTERATION minor moderate drastic window treatments changed, iron cornice listed on permit may have  
CONDITION good fair poor LOT AREA 7280 sq. feet been removedNOTEWORTHY SITE CHARACTERISTICS Forms visual grouping with #90-92 Warrenton because of similarity of style and materialsSIGNIFICANCE (cont'd on reverse) This building, a good example of utilitarian brick

(Map)

commercial architecture, was built for Locke Stevens & Co, a plumbingsupply business which remained there through

(N) June, 1979

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)  
the 1930's.

The most historically notable use of the building, however, has been in recent years as a restaurant catering to the theatre trade. For the past 22 years the restaurant has been called Nicks and has served theatre goers, producers, and performers including Richard Burton, Elizabeth Taylor, Bette Davis, Anthony Quinn, James Mason, Jimmy Durante, Pearl Bailey, Betsy Palmer, and most of the other stars who have appeared on the Boston stage.<sup>1</sup> Nick's is also popular among advertising people and local politicians.

Architect C.A. Brown also designed the private residence at 82 Charles St. South which has since been incorporated into the Hotel Milner (see form for 76-82 Charles St. So.)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Information supplied by owner and waiters; see also photographs of stars located at the restaurant.





590-622  
 ADDRESS Washington St. COR. Hayward Place  
Washington/Essex Bldg/Siegal's Dept.  
 NAME Star Cinema / Keith's Boston Theatre  
present original

MAP No. 24N/12E SUB AREA Theatre  
Bldg: 1904-5 opening 9/11/1905  
 DATE Theatre: 1925 opening 10/5/1925  
(no permits) source (newspapers)  
Bldg: Arthur H. Bowditch (blueprints)  
 ARCHITECT Theatre: Thomas Lamb (BPL card file)  
source

## BUILDER

Bldg: Chas. E source  
Cotting & CF Adams 2nd/

## OWNER

original present

PHOTOGRAPHS 2 4/5, 4/3, 8 6/4 .79.

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) 1905- department store  
1925- theatre

NO. OF STORIES (1st to cornice) 7 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
 (Other) (brick tan) stone concrete iron/steel/alum.

white terra cotta trim

BRIEF DESCRIPTION Massive 10 X 13 X 9 X 13 bay Beaux Arts commercial bldg.  
occupying entire city block, with theatre erected within walls at rear.  
Wash. facade has 2-story metal storefronts with small-paned windows at  
level 2. Upper floors originally in A shape to admit interior light, feature  
4-story tier of rusticated brick piers alternating with 4-story metal &  
terra cotta Chicago windows. Top level has classical terra cotta designs,

EXTERIOR ALTERATION minor (moderate) drastic capped by dentil cornice

1) modern curtain wall infill at center bays 2) heavily altered store-

CONDITION (good) fair poor LOT AREA 48,998 sq. feet fronts

NOTEWORTHY SITE CHARACTERISTICS Free-standing building occupying entire  
city block (more than one acre parcel) Truncated at the two Wash. St.  
corners. Main theatre entrance was at 618 Wash., side entrance at  
38 Essex.

(Map)

SIGNIFICANCE (cont'd on reverse) The Washington/  
Essex Building is notable for its history as an  
extravagantly large turn-of-the-century dept.  
store, as the largest building in the survey area  
as a fine example of Beaux Arts commercial arch.  
by Arthur Bowditch (designer of the Paramount  
Theatre, Old South Bldg. and Hotel Somerset).  
as a critical visual element in the Washington  
streetscape, and as the home of the 1925 Keith-  
Boston Theatre designed by prominent New York  
theatre architect Thomas Lamb.

(N+) June, 1979

The bldg. was erected for the Boston branch  
of the Henry Siegal Co. Department Store of N.Y  
and Chicago. Among the features of Siegal's



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	X	settlement	_____	invention	_____
Commerce	X	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

modern emporium were the wide aisles, escalators, 15 miles of brass pneumatic tubing for carrying cash & change, a photo studio, ladies writing & reception room, hairdressing parlor, delicatessen, grocery with tables where shoppers could sit while expert grocers filled their order, a bank, restaurant seating 1000, post office, telegraph office & bakery. Siegal's aim was to meet all shoppers' needs under one roof. Ads claimed the store carried "everything to wear, everything to eat, and everything for the home,"<sup>3</sup> & that the grocery was the largest in Boston. The store was apparently unsuccessful & closed in 1914 after only 9 years. The building is presently used for offices.

The theatre was built to provide a home for the Keith enterprises during the interim between demolition of the old Boston Theatre and completion of the B.F. Keith Memorial (now Savoy). It reportedly cost \$10m. and seated 4000 in a single balcony plan. Descriptions noted the spacious marble foyer with mirrored walls, gold brocaded black satin panels, crystal chandeliers from Czechoslovakia, a \$50,000 Wurlitzer organ ("the finest ever installed in an Am. theatre") and many lounges, including the city's first smoking room for women.<sup>5</sup> The theatre offered a combination of vaudeville and movies and opened with a racing movie, organ recital, juggling, acrobats, etc. After the Keith Memorial became a movie-only house in 1929, the Keith Boston (also called RKO Boston) continued in the vaudeville circuit and patrons were promised a weekly stage show featuring the\*

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Because of its size, location, good condition and architectural interest, the building is an ideal candidate for adaptive re-use. The theatre has been altered to the extent that restoration would probably be prohibitively expensive.

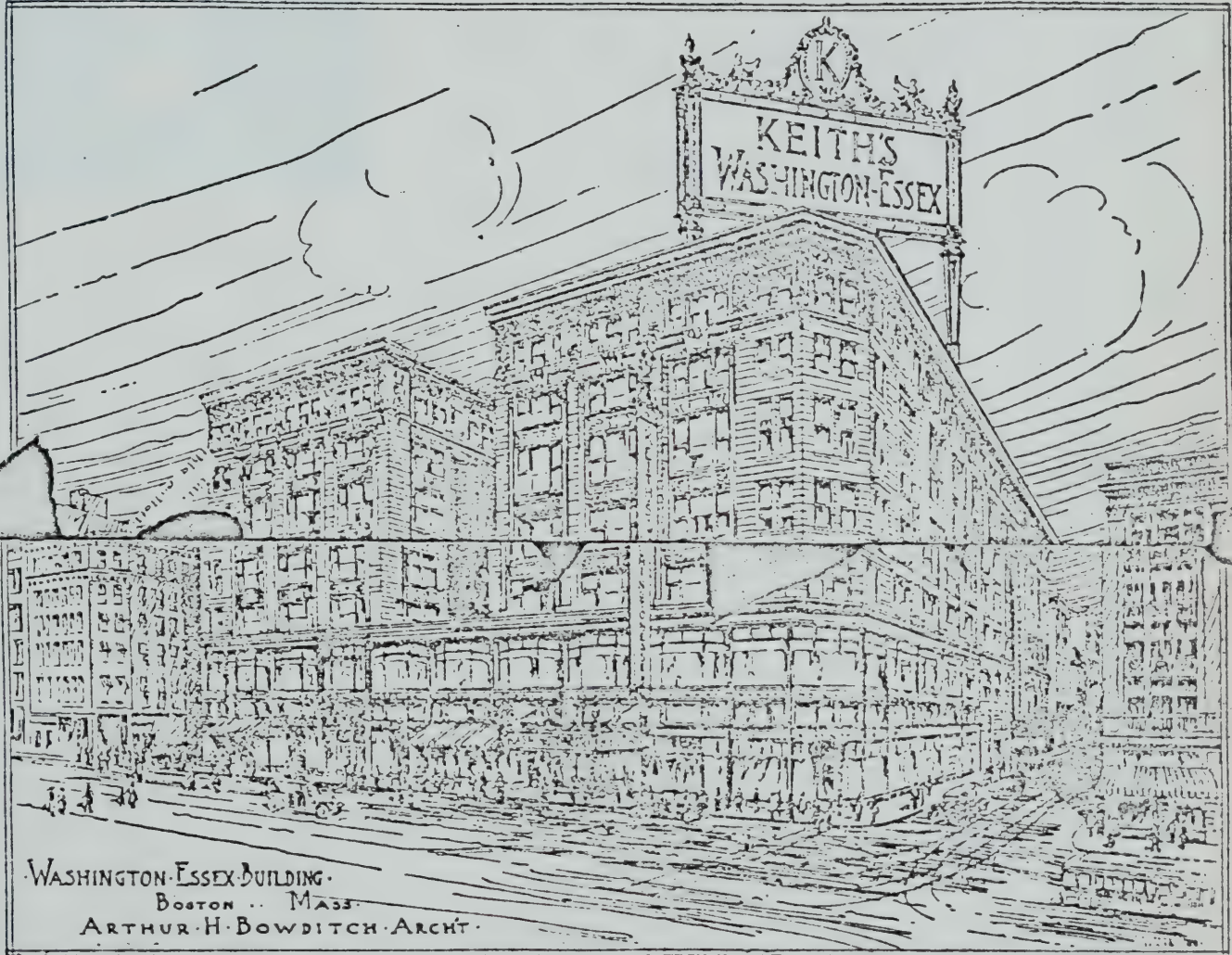
Significance(cont)\* foremost radio, screen and stage personalities. The theatre has since been called the Cyclorama, the Essex, & now the Star, which shows Chinese movies. The theatre has been sealed off above the orchestra level. Level has been totally modernized. The truncated upper level is empty and intact.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Globe, 9/11/1905 (adv), 9/12/1905 p. 4 (desc. of opening)
2. Boston Herald, 9/12/1905, 8/16/1925 (desc. of theatre)
3. Boston City Directory, 1912 (adv.)
4. No building permit on file at city hall. Blueprints in possession of Meredith & Gre (present management) have Bowditch's name on them.
5. Harvard University Theatre Collection (Keith's Boston file) includes clipping from 9/27/1925 - newspaper not marked. Also 10/5/1925 clipping
6. Donald King, "A Historical Survey of the Theatres of Boston," Marquee, Journal of the Theatre Historical Society, 1974, 3rd quarter, shows photo of the Washington St. marquee on p. 19
7. No building permit is on file for the theatre. Thomas Lamb is listed on



## How the New Keith Theatre Will Look



WASHINGTON-ESSEX BUILDING.  
BOSTON .. MASS.  
ARTHUR H. BOWDITCH ARCHT.

This Playhouse, Located in the Rear of the Siegel Building, Should Be Ready by Next Spring and Will Cost \$10,000,000. It Will Seat More Than 4000 People and Will Offer a Combination of Vaudeville and Motion Pictures

Undated clipping from unknown newspaper (Harvard University Theatre Collection, Keith's Boston file)





628-636

ADDRESS Washington St. COR. 1-9 Essex St.  
 NAME Liberty Tree Block / Liberty Tree Block  
present original

MAP No. 24N/12E SUB AREA Theatre

DATE 1850 newspaper accounts<sup>1</sup>  
source

Supervisor

ARCHITECT Amos Cotting "

source

Greenleaf, Cushing & Adams, masons  
 BUILDER Daniel Davies, carpenter "

source

OWNER David Sears/ Wm.J. Fitzgerald Trust  
original 628-636 Washington St.  
present

PHOTOGRAPHS 9 2/1, 2 2/1, 2/2.79 + files

Ward 3, Parcel #4966, UTM#19/330080/4690710

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) stores and public halls

NO. OF STORIES (1st to cornice) 4 plus 1/2  
(slate on Essex 6 slate octagonal

ROOF hip copper on Wash cupola none dormers dormers (3 per facade)

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
 (Other) (brick) (stone) brownstone concrete iron/steel/alum.  
common bond trim

BRIEF DESCRIPTION Transitional Greek Revival/Italianate brick commercial  
bldg 8 X 7 bays with additional bay formed by curved Wash/Essex corner.  
Edges of bldg defined by alternating brownstone quoins. 1st fl. heavily  
modernized; 2nd floor wide triple window units; 3rd fl. windows generally  
double hung and orig. featured alternating rounded & pedimented lintels.  
Plain entablature. Carved wooden Liberty Tree plaque set in niche on 3rd  
 EXTERIOR ALTERATION minor (moderate) drastic story of Wash. St. facade.  
2nd fl. windows changed; lintels removed, storefronts altered

CONDITION good (fair) (poor) LOT AREA 8645 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Corner site in heart of Combat Zone; visual  
terminus of Boylston St and cornerstone of "Liberty Tree" district  
of small-scale 19th c. buildings extending down Wash. and Essex. Small  
public plaza across the street.

SIGNIFICANCE (cont'd on reverse) The Liberty Tree  
Block marks the site of the Liberty Tree,  
rallying point of the patriots of the Am.  
Revolution. The building is significant not  
only because of its visually prominent and  
historic location but also as the earliest  
major commercial building remaining in the  
theatre area and as an architecturally dis-  
tinctive structure built by one of Boston's  
most eminent citizens

The Wash/Essex corner, known as Hanover  
Sq. before 1765, was the site of a grove of  
Am. elms, the tallest of which was the





Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X _____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	X _____	Transportation	_____
development	X _____				

Significance (include explanation of themes checked above)

Liberty Tree, planted in 1646 and later a favorite gathering place for the "Sons of Liberty," organized under its branches in 1765 to protest the Stamp Act. The tree was the site of demonstrations & a celebration of Stamp Act repeal in 1766. Inflammatory notices were posted here & Tories hung in effigy. The tree, a symbol of liberty and focal point of Boston's early struggle against tyranny, was cut down by the British in 1775 (yielding a purported 14 cords of wood) but was later replaced by a liberty pole. (For illustration of Liberty Tree see reference #4)

In 1850 Boston millionaire David Sears erected the present commercial structure and commemorated the historic spot with a wooden relief plaque of the Liberty Tree 4' high and 5' wide executed by Messrs. Winsor & Brother, ship carvers. Sears was an entrepreneur & philanthropist whose granite mansion at 42 Beacon, designed by Alexander Parris about 1819, is now the Somerset Club. (There is no evidence that Parris was involved in the design of the Liberty Tree Block)

The Building had 4 stores on Wash. and one on Essex, and early tenants included Anson Peck, manufacturer of combs, fancy goods & jewelry, Waterman's kitchen supply store and, after 1876, Sages Trunk Store, one of the city's leading sellers of trunks and traveling bags. On the 2nd floor was a 30' X 75' hall; on the 3rd was an immense 80 X 40' hall (prob. Union Hall) with 30' ceiling, 2 large drawing rooms and a contiguous 75' X 30' supper-room "admirably calculated for the use of balls, levees, public dinners, &c." The 4th floor had 2 halls, 75 X 30' and 60 X 30' "with convenient drawing rooms, the whole amply lighted from the roof."

Preservation Consideration (accessibility, re-use possibilities, capacity (cont. \*))  
for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Liberty Tree" district.

Boston City Landmark: Petition to designate bldg as landmark was denied in 1978. Consultant nevertheless recommends that the building be studied and reconsidered as possible Boston City Landmark.

Significance (cont\*) Descriptions of Union Hall describe it as "beyond doubt the most elegant affair of the kind in the country...magnificent chandeliers...elegant inviting sofas and lounges, and large palace-like mirrors...beautifully painted frescoed in the latest style of art."

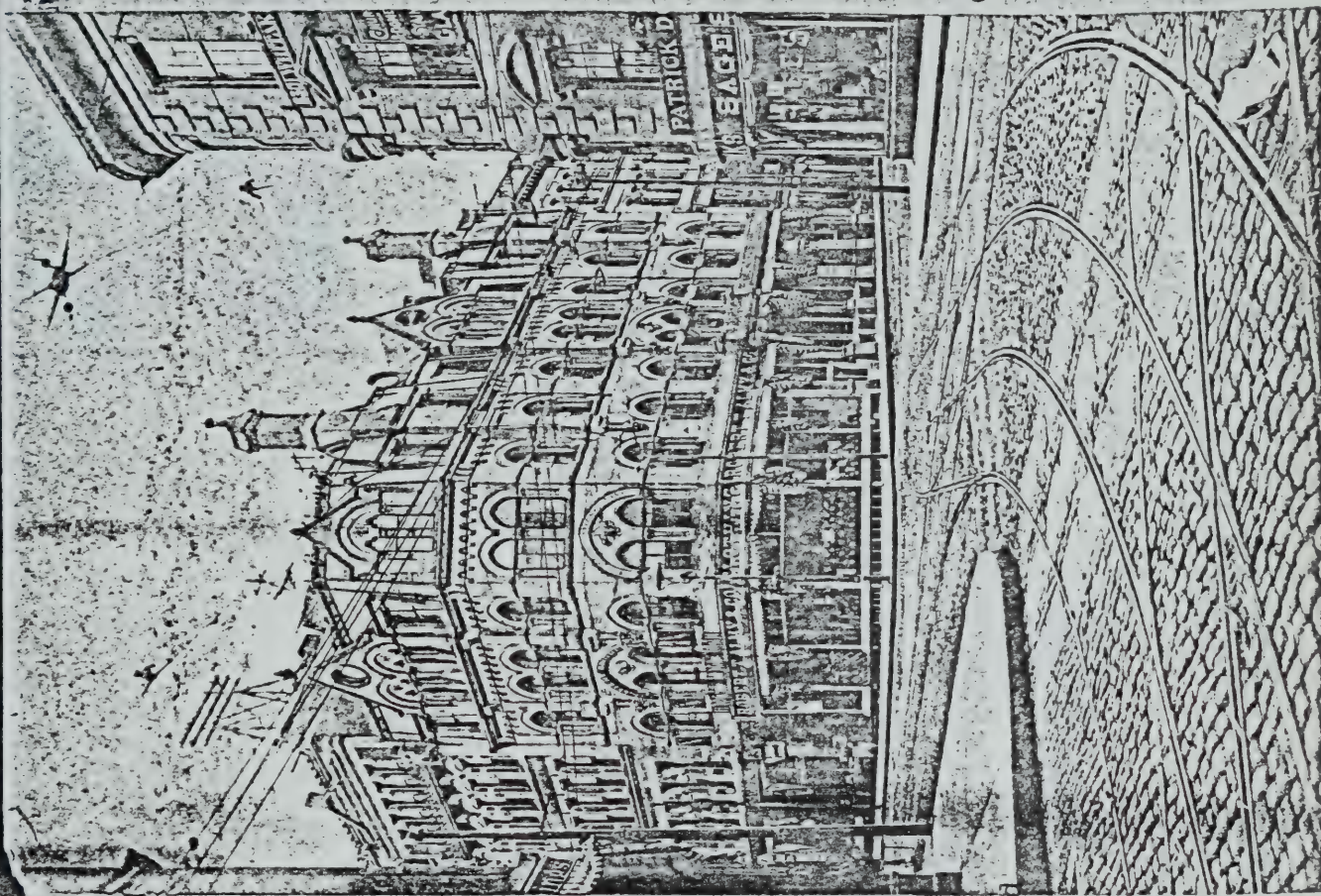
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Daily Evening Transcript, Feb. 19, 1850 (reprinted in part in The Drumlin, newsletter of the City Conservation League, Jan. 1978)
2. Gleason's Pictorial Drawing Room Companion, Jan. 31, 1852 (reprinted in part in the Drumlin, Jan. 1978, p. 1)
3. M.A. DeWolfe Howe, Boston, The Place and the People, (N.Y. 1903)
4. James Henry Stark, Antique Views of Boston (Boston 1901) p.213 (Ill.)
5. Lithograph in "The Book of Boston" 1851 shows pedimented lintels.
6. Photograph at SPNEA (Washington St. file) shows corner of bldg, with the pedimented lintels.
7. Illustrated Boston, the Metropolis of New England (1889)



628-636 Washington  
St.

N.E. Corner Essex and Washington Streets



SPNEA photo  
showing buildings  
which preceded  
the Washington/  
Essex Bldg. Note  
original pedimented  
lintels of Liberty  
Tree Block at  
right.

Probably dates  
to turn-of-the  
century









638-644

ADDRESS Washington St. COR

NAME	present	original
Brewster Hotel/	1824 LaFayette Hotel	1861 Brigham's Hotel

MAP No. 24N/12E SUB AREA Theatre

DATE present facade is post 1891 (illustrations & photos)<sup>1b</sup>

ARCHITECT \_\_\_\_\_ source \_\_\_\_\_

BUILDER \_\_\_\_\_ source  
Louis Miller Trus.

OWNER	original	present
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PHOTOGRAPHS 7 3/5, 3/6, 9<sup>2</sup>/2 .79

Ward 3, Parcel #4965 UTM# 19/330080/4690710

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
non-residential hotel

NO. OF STORIES (1st to cornice) 4 plus  $\frac{1}{2}$   
 ROOF slate mansard cupola dormers 3 gable front with  
segmental headed  
windows

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone \_\_\_\_\_ concrete iron/steel/alum.  
(Flemish bond painted red) \_\_\_\_\_

BRIEF DESCRIPTION 3-bay Federal Revival facade with "modern" storefront, elongated 2nd fl. windows with 8/8 keystone-linteled windows set in recessed arches and emphasized by iron balconies; splayed lintels & 8/8 windows at levels 3 & 4; recessed Adamesque festoon panels above level 3; metal modillion cornice, fine classical detailing on dormers.

EXTERIOR ALTERATION minor - moderate drastic Adamesque facade altered only  
at ground level

CONDITION good (fair) poor LOT AREA 8083 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Forms visual grouping with adjacent Liberty Tree Block. Part of "Liberty Tree" area

Illustrations and  
SIGNIFICANCE. (cont'd on reverse) photographs of  
succeeding structures on this historic site  
indicate clearly that the present facade  
is Federal Revival and dates after 1891.  
The turn-of-the-century date does not negate  
the quality of proportions and Adamesque  
detailing which make this building the  
finest example of its style in the theatre  
area and a significant, integral part of  
the "Liberty Tree" area.

- The post-1891 date is derived from 1890's photographs of the adjacent Pray Building and 1891 illustrations of Brighams Hotel, a

(Map)

(NRD/C) June, 1979

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Second Empire mansard with an entirely different fenestration pattern from the present facade, which therefore must represent a rebuilding of the exterior.

The present structure stands on land apportioned to Garrett Bourne, who planted the elm known as the Liberty Tree in 1646. During the pre-Revolutionary War period a tavern on the site became the meeting place for the Sons of Liberty and the tree itself was a public rallying point for patriotic resistance.

In 1824 Ralph Haskins erected the LaFayette Hotel in honor of Major General LaFayette's visit to Boston that year. A 25' arch was erected in front of the building and the general entered the city in a grand procession along Wash. St.

\* From 1848-1861 the bldg was Wm. Bacon's Oyster House. In 1861 Robert Bent Brigham opened Brighams Restaurant and Hotel. At some point he remodelled the exterior and in 1888 he added a building at the rear. Brigham, a country lad from Bakerfield, Vt. and nephew of Peter Bent Brigham, came to Boston and made a fortune in real estate. (He was one of the first to appreciate the movement of business to the new South End) Brigham resided at his Wash. St. home from 1861 until his death in 1900. He left part of his estate for the founding of the "Robert Bent Brigham Hospitable for the Incurables" now specializing in rheumatology. It is said that the 2nd fl. of the bldg. was used as a hospital clinic in the early 20th c. (and infamous)

Since 1900 the bldg. has been the site of some famous bars; the Silver Doll in the 1920's - 40's, the Palace in the 50's & 60's & presently the Two O'Clock Lounge. Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Liberty Tree" district

(\*From 1843-1848, the building was called the Suffolk Hotel)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Report by Pat Wells, Boston Landmarks Commission files. Cites the following references

- W.I. Tyler, History of the Brigham Family, N.Y. 1907, p. 402-3
- Frederick F. Hassam, Liberty Tree, Liberty Hall, 1891 (Athenaeum)
- Samuel Drake, Old Landmarks of Boston, Boston 1900
- information supplied by owner

2. Photograph of the Pray Building,



July 1972

644 WASHINGTON STREET, Boston, Mass.

DESCRIPTION: 5 story brick structure with pitched, slate shingle roof.

Distinctive Adams facade:

3-bay, 8-sash windows, keystone and plain lintels.

Recessed arches above second story windows.

Adams motif in recessed panels above third story windows.

Flemish Bond brick courses.

Modified mansard roof with segmental-arch dormers.

Dimensions: 30'3" fronting on Washington Street.

Attached to Liberty Block Building on North.

ALTERATIONS: Since 1937 (earliest notation in Building Department packet):

Roof repair after 1938 hurricane.

Fire repairs (no structural change) 1954.

Facade painted dark red ca 1962.

1st floor store front remodeled numerous times.

OWNER: Louis Cohen  
Bradford Hotel  
Boston, Mass.

(Deeds history attached.)

Building currently FOR SALE.

USE: Men's hotel (Brewster Rooms), sailors' lockers, and bar  
(2 O'Clock Lounge).

DATE OF

STRUCTURE: Unclear. Original building permit not in Building Department packet.

Various references state that Brigham's Hotel (1861-19(?)) was the original LaFayette Hotel built in 1824 in honor of the Major General's visit and attributed to Asher Benjamin.<sup>1</sup>

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<sup>1</sup>Architectural Card File, Boston Public Library.





However, two different drawings of Brigham's Hotel uncovered in the Boston Athenaeum differ from each other and substantially from the current building at 644 Washington St.<sup>1</sup> Although the story height of the buildings is the same, the existing building differs from the earlier drawings in roof style, number of bays and recessed Adams panels above the windows.

It appears that something must have happened to the building pictured in 1891 and that it was either radically remodeled or an entirely new structure erected on the site sometime between 1891 and 1937, when Building Department records begin and indicate no major structural changes. (An old-time performer told bar manager Ben that the second floor of the hotel had served as a hospital clinic around 1910. This would indicate that the current building existed at the time of the clinic.)

I would guess that the current structure was extensively rebuilt in the period 1890's -1920 during a revival of the Adams style as practiced by the prestigious Little & Brown Architectural Firm at that time.

**BUILDING's  
INTEREST:**

1. An elegant Federal/Adams facade - good architecture.
2. Adds to distinct fabric of Washington Street - forms street architecture.

Its value is in "contrast, character, visual and emotional change of pace, a sudden sense of intimacy, scale, all evocative qualities of another century and way of life." It helps to provide "the impression of a city 'in depth,' the richness of past and present side by side." <sup>2</sup>

3. Historic.

Stands on one of the most historic spots in our country - "Liberty Hall". It is important to keep an old-style Federal building on this site to bring back a feeling of the history of the place. A modern building with placque could not do it. It wouldn't feel real.

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<sup>1</sup> See copies of illustrations attached:

- 1) Boston Street Photo File (no indication of where print came from)
- 2) Frontispiece of booklet Liberty Tree, Liberty Hall, F.F. Hassam, 1891.

<sup>2</sup> Ada Louise Huxtable, Classic New York (New York, Doubleday & Co., Inc., 1964), p. 32.





## HISTORY OF SITE &amp; BUILDING:

- 1635 - Apportioned to Garrett Bourne who built house and planted Elm tree later to be known as "Liberty Tree".
- 1760 - Tavern and meeting place of Sons of Liberty.
- 1765 - Effigy of British Stamp Officer, Mr. Oliver, hung from Elm tree by Sons of Liberty. First overt public act of resistance to British authority.
- 1824 - Ralph Haskins erected LaFayette Hotel in honor of Major General LaFayette's visit to Boston in 1824. LaFayette entered city in coach drawn by four white horses in procession along Washington Street. City-wide holiday declared. A 25' high arch decorated with entwined French and American flags, flowers and Elm garlands was erected in front of the La Fayette Hotel. "The densest crowd ever seen in Boston surrounded the arch."<sup>1</sup> School children strew flowers in LaFayette's path and a beautiful young maiden with sash of red, white and blue emerged from the Hotel and presented the General with a glass of wine.
- 1861 - Robert B. Brigham opened Brigham's Restaurant and Hotel in the former LaFayette Hotel. Brigham refused to operate the traditional open (standing) bar as was the prevailing custom of the day and insisted that his patrons sit at tables to drink.

In laying foundations for a new building to be erected at the rear of Brigham's Hotel in 1888, roots of the old Liberty Tree were unearthed. A gentleman writing at the time secured some and describes them as "dozy, punky and brittle having no life sap."<sup>2</sup>

Robert B. Brigham, a country lad from Bakersfield, Vt., and nephew of Peter Bent Brigham, came to Boston and made a fortune in real estate. He was one of the first to appreciate the movement of business to the new South End and bought up property to the value of \$3 million. He resided in his hotel at 644 Washington Street from 1861 until his death in 1900. He was a man of charity having great empathy for the sick and poor, and left part of his estate for the founding of "The Robert Bent Brigham Hospitable for the Incurables," Parker Hill, now specializing in the treatment of rheumatic diseases. It is said that the second floor of the building was used as a hospital clinic during the early part of the 20th century.<sup>3</sup>

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<sup>1</sup>Frederick F. Hassam, Liberty Tree, Liberty Hall (no publisher indicated) 1891, p. 3.

<sup>2</sup>Ibid., p. 12.

<sup>3</sup>Owner of building, Louis Cohen.





1900 - Since Brigham's time, the building has had an infamous history of famous bars:

1920's-'40's - nationally renowned Silver Dollar Bar

1950's-60's - The Palace - one of the most noted and popular bars of college crowd and others. Famous "Twist" joint.

Since the Palace, place has slid downhill in a succession of lesser account bars: Pink Kitten, Downtown Lounge, 2 O'Clock Lounge.

Principal Sources of Information:

W. I. Tyler Brigham, History of the Brigham Family (New York, Grafton Press, 1907), pp. 402-403.

Frederick F. Hassam, Liberty Tree, Liberty Hall (no publisher indicated), 1891.

Samuel Drake, Old Landmarks of Boston (Boston, Little Brown, 1900).

Mr. Louis Cohen, c/o Bradford Hotel, Boston.

Pat Wells





ADDRESS 642-644 WASHINGTON ST., BOSTON, MASS.

DATE	REF.	GRANTOR	GRANTEE	PRICE	DESCRIPTION
6/1954	<u>Book</u> <u>Page</u> 6937/38	Philip H. Theopold, Trs. (P. H. Theopold, John A. Gardner & John P. Chase, Trustees under will of Elizabeth Fay Brigham)	Louis R. Cohen	For 2 parcels U.S. Tax = \$28.4 Price not indicated. No mortgage indicated.	642-644 Wash. St., Bos. & 3½ Hersey Pl. (rear of 644 Wash.) & passageways. (plan) 644 Wash. = 5 story brick bldg. fronting 30.36 ft on Wash. St. #
1/1875	1258/207 1218	William Bacon	Eliz. Fay Brigham		Wash. St. (30'3") + rear of Wash. St. (Parcel of land w/ bldgs. formerly known as Lafayette Hotel) (Bldg. was leased to Rbt. B. Brigham when property was bought by Elizabeth Brigham.)
2/1853	648/241	Executors of deed of Ralph Haskins: Rebecca Haskins & Charles C Jewett	William Bacon		Parcel of land w/ bldgs. known as Lafayette Hotel bounded: W - Wash. St. (30'3") S - Cunningham land W - " E - Gilbert land N - heirs of John Rowe
1/1852	630/258 1259	Elizabeth Haskins Fanny Haskins	Ralph Haskins "		13th part of land known as Lafayette Hotel Estate. (30'3") fronting Wash. St. (leased to Wm. Bacon)
8/1850	613/32	Ruth Emerson	Ralph Haskins		13th part of land known as Lafayette Hotel Estate.
1/1831	351/133	William Emerson	Elizabeth Haskins		13th part of Lafayette Hotel Estate w/ all bldgs. including mansion of late John Haskins. Wash. St. (31')



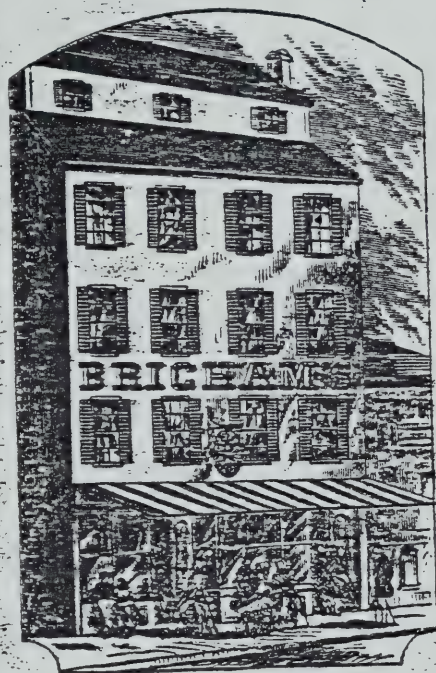


DATE	REF.	GRANTOR	GRANTEE	PRICE	DESCRIPTION
	<u>Cook Page</u>				
1830	343/195	Ralph Haskins	William Emerson		(7) 13 parts of lot bounded: W. Wash. St. S. Cunningham's land N. Hastings' land E. John Haskins (deceased) land
	/195	Thomas Haskins	"		(2) 13th parts of lot described as above.
	/196	Fanny Haskins	"		(1) 13th part of lot per above
	/197	Ann Haskins	"		(1) "
	/198	Elizabeth Haskins	"		(1) "
	/199	Ruth Emerson	"		(1) "  X
1871	169/112	John Haskins, Adm. of John Eliot Estate	John Haskins, Jr.		land bounded: W. Orange St. 56' S. land Ben Green 87' E. " John Haskins 70' N. " John Rowe 72' N. etc Joseph Eliot
1874	69/74	Joseph Eliot Estate* division	John Eliot		1/2 of wooden house w/ parcel of land bounded: W. Orange St. 90' E. land of Sarah Rainsford N. land of said John Eliot S. land " " " "
<p>Jacob</p> <p>The Joseph Eliot Estate comprised a large portion of land in the southern part of Boston and was in existence as early as 1652</p>					





Photo file  
Boston Athenaeum



1st LAFAYETTE HOTEL, 1824-43.

2nd SUFFOLK HOTEL, 1843-48.

3rd WILLIAM BACON'S OYSTER HOUSE, 1848-81.

4th ROBERT P. BRIGHAM'S RESTAURANT, 1861—/8

642-644 Washington St., South of Essex St.

(Old no. 392 Washington Street)





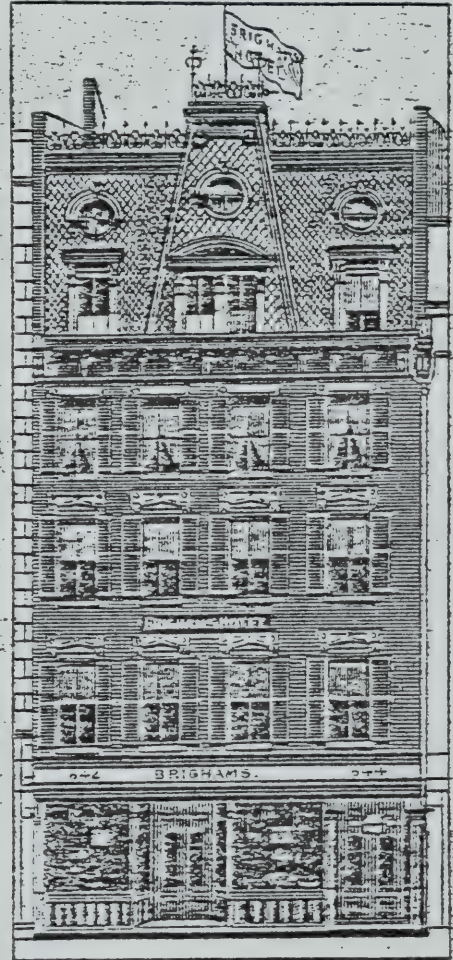


Frontispiece of book LIBERTY TREE, LIBERTY HALL, F.F. Hassam, 1891  
(Boston Athenaeum)

55-23-23

## BRIGHAM'S NEW HOTEL

STANDS PRECISELY



WHERE GARRETT BOURNE'S HOUSE STOOD  
IN 1636.

He Planted the Liberty Tree in 1646.

F. F. H.





ADDRESS 646 Washington COR.NAME Pray Building  
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1891 Building permit 3/11/1891  
sourceARCHITECT Winslow & Wetherell "          "  
sourceBUILDER Woodbury & Leighton Damrell, p. 92  
sourceOWNER John H. Pray Wm. J. Fitzgerald Trus.  
& Sons / 646 Washington St.  
original presentPHOTOGRAPHS 9 3/4, 2/3 .79Ward 3. Parcel #4963TYPE (residential) single double row 2-fam. 3-deck ten apt.  
non-residential stores and officesNO. OF STORIES (1st to cornice) 6 plus           ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone brownstone concrete iron/steel/alum.  
(yellow) & brownstoneBRIEF DESCRIPTION Narrow yellow brick, Renaissance Revival bldg. 2 bays wide with "modern" storefront, levels 2 & 3 of rusticated brownstone blocks (some vermiculated) followed by horizontal Greek wave band and 3 upper floors of yellow brick with yellow terra cotta window architraves. 4-bay arcade on level 6, capped by leafy modillion cornice.EXTERIOR ALTERATION minor moderate - drastic Originally 5-bay facade, now 2-bays wide (other 3 remodelled)  
CONDITION good fair poor LOT AREA 2714 sq. feetNOTEWORTHY SITE CHARACTERISTICS South 2/3rds of building remodelled into Pilgrim Theatre. Building originally extended through to Harrison Ave.SIGNIFICANCE (cont'd on reverse) When it was erected in 1891, the Pray Building by the distinguished firm of Winslow and Wetherell was a fine example of Renaissance Revival. In 1911 the south 3 bays were remodelled into the Pilgrim Theatre facade and the

(Map)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

resulting 2-bay facade is oddly-proportioned and less important architectural. The building does contribute to the Washington streetscape and has a notable history as the home of John H. Pray & Sons, sellers of carpets and upholstery.

John H. Pray was founded in 1817 and by the 1890's transacted one of the most extensive trades in the world in all varieties of carpets, matting, rug and upholsteries. On the upper floors of the building in the 1890's were executive offices of the General Society of Christian Endeavor, as well as offices of the Golden Rule, a family weekly, the Prange Educational Company, and L. Prange & Co, the world-famous book publishers. Louis Prang, a German immigrant, is credited with developing the art of chromo-lithography in America and was a leading manufacturer of popular art prints, with a printing plant in Roxbury.

In 1911 the south portion of the building was completely remodelled, inside and out, by Clarence H. Blackall and opened as the Olympia Theatre. (see form for 658 Washington St.)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Charles Damrell, Half-Century of Boston Building, p. 92, illus. on p. 269.
2. Am. Arch. and Bldg. News, vol. 32, p. 801, 5/2/1891 (photo)
3. A Few Office Buildings in Boston, advertising pamphlet for Remington Typewriters, Boston 1896, (photo, no text ) at BPL
4. King's How to See Boston, 1895, p. 104.



PRAY BUILDING

658 Washington Street



Illustration from  
A Few Office Buildings in  
Boston, an advertising pamphlet  
for Remington Typewriters,  
Boston, 1896 (BPL)

The Pray Building at 646 Washington St.  
before the right  $\frac{3}{5}$ ths of the building  
was remodelled by C.H. Blackall into  
the Olympia Theatre (now the  
Pilgrim) Note the Brigham Hotel at far  
left.





ADDRESS 658 Washington COR.NAME Pilgrim Theatre/Gordon's Olympia Theatre  
present originalMAP No. 24N/12E SUB AREA Theatre  
building-1891 (see 646 Washington)DATE theatre- 1911 permit 6/30/1911  
source opening 5/6/1912ARCHITECT theatre architect-Clarence Blackall  
source (permit)BUILDER George A. Fuller " Trus.  
source Wm.J. FitzgeraldOWNER Samuel Carr, Trus/ 658 Washington St.  
original presentPHOTOGRAPHS 9 2/4 .79Ward 3, Parcel #4963TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) theatreNO. OF STORIES (1st to cornice) 6 plus           ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION /Commercial Style  
Metal and stucco Beaux Arts facade for a 1911 theatre constructed within the walls of an 1891 building. The most dramatic Beaux Arts feature, an oculus window in the center of the topmost spandrel surmounted by a heavy classical cornice, has since been removed. The 2-story shell-like arched entrance (heavily altered at ground level) is followed by 4 identical 6-bay upper floors of metal piers and spandrels.EXTERIOR ALTERATION minor moderate drastic (removal of cornice and alteration  
metal needs cleaning of first floor)CONDITION good fair poor & repainting LOT AREA 16,665 sq. feetNOTEWORTHY SITE CHARACTERISTICS Long and narrow theatre extending into the  
center of the block.SIGNIFICANCE (cont'd on reverse) The Pilgrim/  
Olympia is of architectural interest as  
one of 14 Boston theatres designed by  
leading theatre architect Clarence H.  
Blackall.

(Map)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	X	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

The theatre, which seated 2500 and was reputed to cost \$1,000,000, was built as a popularly priced (10-25¢) theatre offering continuous performances combining vaudeville and films.<sup>1</sup> Operated by the Gordon Amusement Company, the theatre was expected to bring in the latest vaudeville attractions from London, Paris, Berlin and the U.S. circuit as well as new "photo-plays" every Monday and Thursday.\* Innovative features included the latest cameras for clear and steady projection of films, all individual seats (no benches) and an escalator, prompting the nickname "house with the moving stairs."<sup>1</sup>

The theatre, of mezzanine-balcony type with 6 boxes per side, is long and narrow in its configuration because it was built within the walls of the existing Pray Building of 1891 (see also 646 Washington St.) The interior style, described in newspaper accounts as "Grecian" featured a red, gray and gold color scheme and lobby frescos of Greek gods painted by Vesper L. George, head of the department of design at the State Normal Art School.<sup>1</sup> The lobby has been remodelled and the theatre inappropriately repainted, leaving little to suggest its original luster. It was renamed the Pilgrim in 1974.

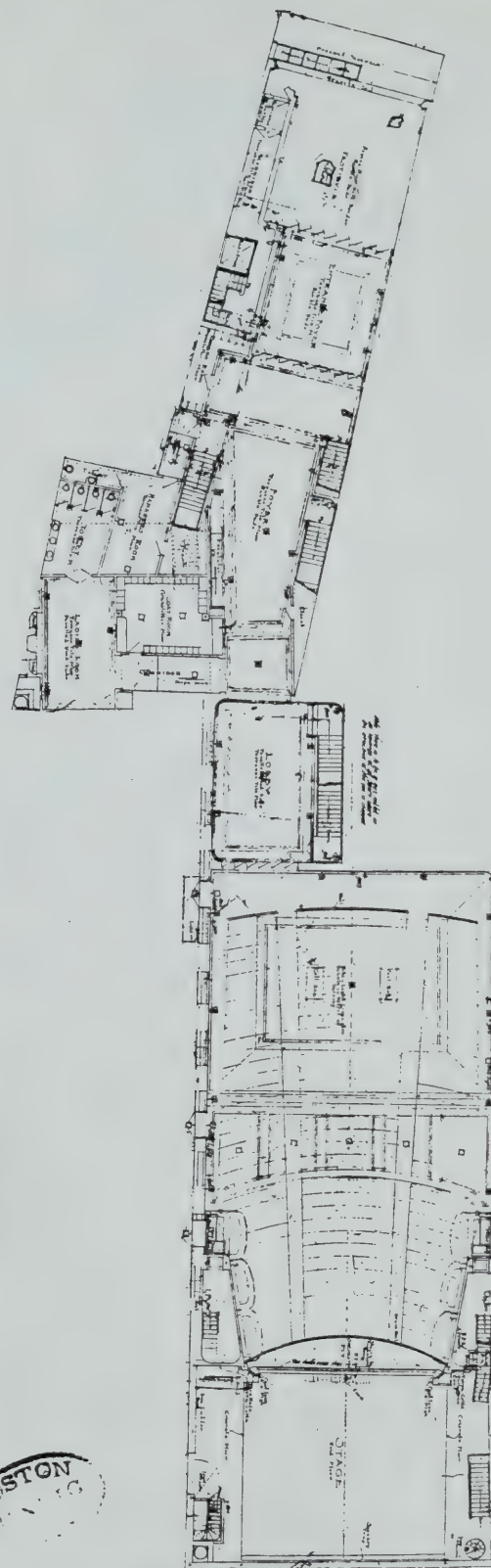
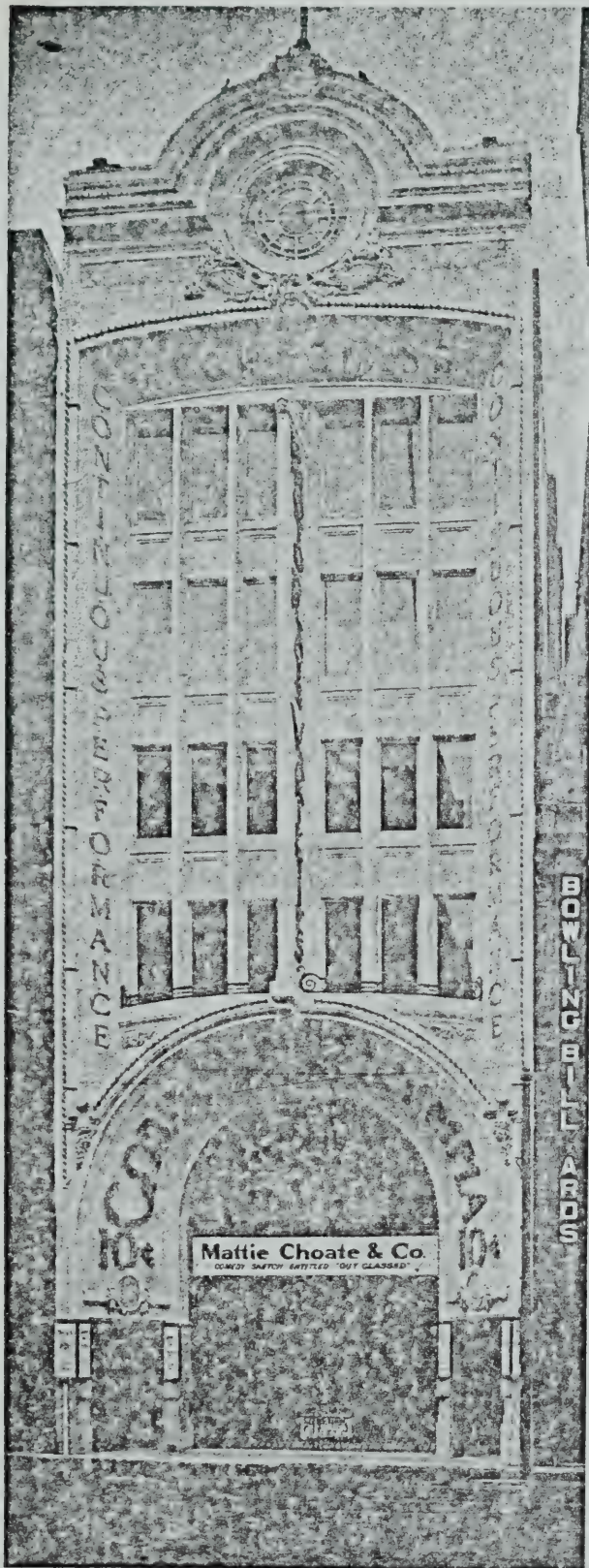
Proprietor Nathan Gordon built many of the earliest movie/vaudeville theatres in Boston including the Scollay Square Olympia, also by Blackall (since demolished); the Fenway of 1915, the first uptown theatre (now the Berkeley Perf. Arts Ctr); the Dorchester (1912) & Franklin Park. By 1916 Gordon operated 74 theatres in the N.E. area. In 1918 he built the Strand, Boston's first\* Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context).

Current Status: The theatre is presently used for adult movies.

\*Significance(cont)"movie palace" built as such from the ground up. He began the planning for the "Capital" Theatre to be built on Tremont St; the project was later absorbed by Paramount and became the Metropolitan (now Music Hall).  
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Globe, May 5, 1912 p. 47 (desc. of opening and illus. of lobby)
2. American Architect and Building News, Vol 107, #2049, 3/31/1915 (interior and exterior illus. and plans-both section and floor plan)
3. Douglass S. Tucci, "The Boston Rialto..." City Cons. League, 1977.  
\*(Tucci describes the Pilgrim as "the 1st de-luxer built for motion pictures." However, the design owes more to legitimate theatre tradition and the program featured vaudeville as well as films)
4. Donald King, "A Historical Survey of the Theatres of Boston" Journal of the Theatre Historical Society, 3rd quarter 1974, p. 22.





GORDON'S OLYMPIA THEATRE, BOSTON, MASS.

MR. C. H. BLACKALL, ARCHITECT





THE AMERICAN ARCHITECT

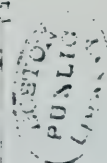
MARCH 31, 1915



LONGITUDINAL SECTION

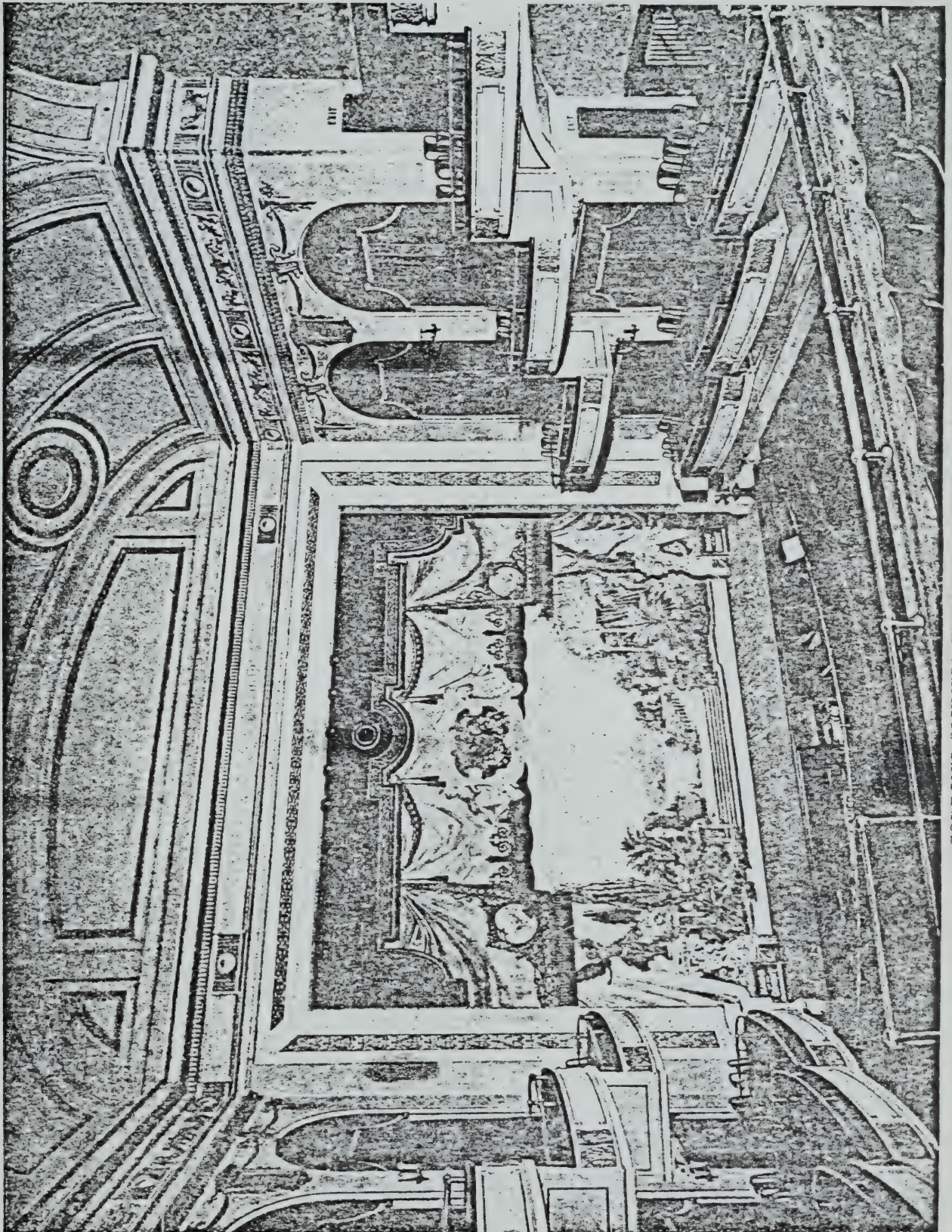
GORDON'S OLYMPIA THEATRE, BOSTON, MASS.

MIR. G. H. BLACKALL, ARCHITECT









GORDON'S OLYMPIA THEATRE, BOSTON, MASS.

MR. O. H. BLACKALL, ARCHITECT







660-672  
ADDRESS Washington St. COR. 2-10 Beach St.

NAME present original

MAP No. 24N/12E SUB AREA Theatre  
orig. bldg: unknown (alteration

DATE present facade: 1918 permit, Aug. 1918  
source

ARCHITECT present facade: Henry Bailey Alden  
source

BUILDER not listed on alteration permit  
source

OWNER original present

PHOTOGRAPHS 9 3/6, 2 5/6 · 79

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercial

NO. OF STORIES (1st to cornice) 4 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION 7 X 7 bay "Tapestry Brick" pier and spandrel commercial building with brickwork and geometrical detailing characteristic of the 2nd decade of the 20th c. Verticality emphasized by projecting brick piers and recessed concrete or brick and concrete spandrals. Bldg. terminates in parapet with stylized concrete ornament anticipating Art Deco.

EXTERIOR ALTERATION minor moderate drastic storefront alterations

CONDITION good fair poor LOT AREA 10,208 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Corner site emphasized by slight projection of corner bays at Wash. and Beach and slight increase in parapet height at the corner.

SIGNIFICANCE (cont'd on reverse) Designed by

the respected Boston architect Henry

Bailey Alden, this brick and concrete

facade is a good example of its style in

keeping with the scale of lower Washington

(Map)

(N) June, 1979

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Street. According to the 1918 alteration permits, Alden was called upon to design a "new external wall above the first floor cornice" line. Estimated cost of the work was \$20,000; owner at time of alteration was John W. Flaven.

Alden, who trained at MIT and spent much of his professional life with the firm of Parker, Thomas and Rice, also designed the Herald Traveler Building on Mason St. (see form)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



680-684

ADDRESS Washington St. COR. 5 Beach St.

NAME \_\_\_\_\_

presentoriginalMAP No. 24N/12ESUB AREA TheatreDATE 1904Building permit 5/26/1904  
sourceARCHITECT Arthur H. Vinal

" source

BUILDER Jos. Nicholson & Son

" source

OWNER Trustees of R.B. Brigham/  
original estate presentPHOTOGRAPHS 2 5/5 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) stores and officesNO. OF STORIES (1st to cornice) 5 plus \_\_\_\_\_ROOF flat cupola \_\_\_\_\_ dormers \_\_\_\_\_MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick-grey stone concrete iron/steel/alum.BRIEF DESCRIPTION 3 X 5 bay grey brick Renaissance Revival commercial building with 2-story cast iron storefront separated from brick upper levels by a wide metal entablature and Greek belt band. Levels 3 & 4 are brick, in rusticated pattern, with 2-story brick piers and stacked metal window units with recessed metal spandrels. Small rectangular windows at level 5 followed by heavy projecting metal bracketed cornice & parapet  
EXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor \_\_\_\_\_ LOT AREA 3950 sq. feetNOTEWORTHY SITE CHARACTERISTICS Corner building with 3 bays on Washington and 5 on Beach.SIGNIFICANCE (cont'd on reverse) This building is a notable example of its style which,

(Map)

in scale and materials, harmonizes with other and Beach St. lower Washington St. commercial buildings and is well-preserved except for ground level modernization.

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

Architect Arthur H. Vinal (1854-1924), well-known in Boston, served as City Architect in the 1880's, a period in which he designed the Chestnut Hill High Service Station (1887), the Horace Mann School (1888), Boston City Hospital Nurses Cormitory (1884) and the Boston Fire and Police Station on Boylston St (1884). Vinal also was architect of many Bay State Road houses and of the Peter Bent Brigham Hospital.<sup>1</sup>

The land on which the new building was built was part of the real estate holdings assembled by Robert Bent Brigham (see form for 638 Washington St.)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. BPL architectural file





686-692

ADDRESS Washington St. COR.

NAME Center Theatre/ Globe Theatre  
present original

MAP No. 24N/12E SUB AREA Theatre  
newspaper accounts of

DATE 1903 the opening 9/14/1903 1  
source (no permit)

ARCHITECT Arthur H. Vinal newspapers  
source

BUILDER \_\_\_\_\_  
Trus. of R.B. source

OWNER Brigham Estate/  
original present

PHOTOGRAPHS 2 5/1 .79

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) theatre  
NO. OF STORIES (1st to cornice) originally 3  
presently- equiv. plus  
to 5  
ROOF flat cupola dormers  
MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) (brick tan) stone concrete iron/steel/alum.

**BRIEF DESCRIPTION** Original 3-bay Beaux Arts facade now visible only in ornate terra cotta 3rd floor, where ten diamond-paned windows are separated by Roman ionic pilasters supporting a modillion cornice alternating with cartouches connected by garlands. Remainder of building consists of modernized entrance, large sign covering entire 2nd floor, and 2 stories of blank brick above the terra cotta cornice.

EXTERIOR ALTERATION    minor    moderate    drastic    1) addition of upper 2 stories  
                                 requiring removal of orig. cresting and torchiers. 2) signs & changes  
CONDITION good    (fair)    poor                      LOT AREA    12,420                      sq. feet at level 1,

NOTEWORTHY SITE CHARACTERISTICS Building extends through to Knapp St, where its Romanesque rear red brick elevation contributes to Knapp streetscape

**SIGNIFICANCE.** (cont'd on reverse) The Center/Globe is notable for its generally intact baroque interior and as the only Boston theatre by Arthur Vinal, designer of many fine municipal buildings during his term as City Architect in the 1880's. The Beaux Arts facade has been drastically altered and is no longer of architectural significance.

When it opened in 1903, the 1536-seat  
Louis XV interior was described as "quietly  
artistic"<sup>1</sup> in prevailing colors of white with  
rose and green accents but no gold (" beauty

(Map)

(N+) June, 1979



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	X	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/ development	_____	Political	_____	Transportation	_____

Significance (include explanation of themes checked above)

without garishness.")<sup>2</sup> The theatre featured lobby murals by Louis Amarosi of Rome,<sup>2</sup> (since painted over or obscured by signs), marble staircases, mosaic floors, bronze chandeliers and a painted drop curtain. The plan was balcony-mezzanine type with boxes; the space is basically intact and restorable.

Original managers Weber & Fields also ran 2 New York theatres, and their st burlesque company was one of the opening season attractions.<sup>1</sup> After 4 months Weber & Fields dissolved their partnership and Stair & Wilbur took over the le turning the Globe into a 1st class theatre while the Majestic (Saxon), their other Boston house, was relegated to the status of a "dollar house" because of the inadequacy of its small stage. In 1909 the Globe was acquired by the Shube and several years later by Marcus Lowe, who used it for combination vaudeville and films. After some years as a movies-only and plays-only theatre, the Globe complete redecoration in 1928 when it became part of the Netco chain of movie theatres. The theatre seems to have been closed during the Depression (there are no newspaper ads for programs), reopening about 1939 as a burlesque hou still combining vaudeville, comedy & films, and closing again in 1946. There seems to be no conclusive proof of the legend that many famous vaudevillians (Al Jolson, Fannie Brice, etc) played the Globe.<sup>6</sup>

Architect Arthur Vinal (1854-1923) also designed the Chestnut Hill Pumping Station, Police & Fire Stations in the Back Bay, Peter Bent Brigham Hospital, BCH Nurses Dormitory, Horace Mann School, & many Bay State Road homes.

Preservation Consideration (accessibility, re-use possibilities, capacity (cont.\*) for public use and enjoyment, protection, utilities, context)

Present Status: The theatre is owned by Chinese interests and shows Chinese movies.

Note on Facade: The upper balcony is located directly behind the 2 walls of blank brick on the exterior. Facade could not be restored to orig. state without removing most of present upper balcony.

Significance (cont.) The Globe was the 3rd Wash. St. theatre to bear that name although each stood on a different site. The present bldg replaced a grocery store

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Globe, 9/14/1903 (desc. of opening with illus)
2. Boston Herald, 9/14/1903 "
3. Douglass S. Tucci, "The Boston Rialto..." City Cons. League, p. 8
4. Brickbuilder, vol 12, #9, Sept. 1903 plates 65 & 72 (floor plans & elevation)
5. Donald C. King, "A Historical Survey of the Theatres of Boston," Marquee, Journal of the Theatre Historical Society, 3rd quarter, 1974 p. 10 (includes photo of marquee & ground level in 1941)
6. Boston Public Library Scrapbook (contains 1946 article on closing of burlesque theatre which implies but does not state conclusively, that famous stars played the Globe)
7. Harvard University Theatre collection (Globe file)

## Last Curtain Call For Globe Cuties

The passing of another era was disclosed yesterday with the announcement that the Globe Theater, Washington's famed old burlesque house, will cease operation as soon as next Saturday and become a movie house.

Behind the disclosure made by City Censor Samuel Nesson to Mayor Curley, was the announcement by Al Somerby, treasurer of the Sterling Theater Operating Corp., that he felt the "patronage for clean burlesque is on the wane."

### START FOR MANY STARS

The passing of the Globe Theater will bring nostalgic memories to thousands of persons, not a few of them luminaries of the "big time" stage and screen who graduated from the ranks of burlesque.

Starting right here at home, there is Sophie Tucker, "Last of the Red Hot Mamas," currently appearing at the Mayfair, and a native of Boston.

Then there were Al Jolson, Eddie Cantor and Fannie Brice, whose names have been in lights for many years.

Abbott and Costello, right now knocking them dead on the silver screen; the late Rags Ragland, Gypsy Rose Lee, Bobby Clark and his little partner, McCullough. Only a few years ago Robert Alder was a singing juvenile at the Globe, and a half year ago, Pinauro, radio comedian, was also singing at the same theater.

Bob Fields got his start in burlesque there and developed the memorable character of the tramp with the red nose. Jimmie was another, noted movie comedian.

late Alexander Carrand Joe Yule, father of Mickey Rooney of the movies.

"The passing of burlesque will mean a tremendous loss to the stage," said Sophie Tucker. "Young performers received the finest training in burlesque. Darling, they just threw away you and you had to speak. We will never have anything like it again. You won't get any more seasoned performers to go up to the big time."

### Research Note

This 1946 newspaper article from a scrapbook in the BPL Fine Arts Department appears to be the source of the idea that Sophie Tucker, Al Jolson, Eddie Cantor, Fannie Brice etc, all played at the Globe Theatre.

If read carefully, the article can also be interpreted to mean that these stars all got their start in burlesque, not that they all performed at the Globe.

There is no other evidence (playbills, newspaper advertisements, etc) to indicate that these artists ever appeared at the Globe, which was a burlesque house for only a few





694-702

ADDRESS Washington St. COR. 2-12 Kneeland  
 NAME Pussy Cat Cinema/Stuart/Unique Theatre  
present original

MAP No. 24N/12E SUB AREA Theatre  
building 1888 Illustrated Boston  
 DATE theatre 1907 City Directory  
source (no permit)

ARCHITECT \_\_\_\_\_  
source

BUILDER \_\_\_\_\_  
source

OWNER \_\_\_\_\_  
original present

PHOTOGRAPHS 3 6/5 .79



TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) clothing store

NO. OF STORIES (1st to cornice) 6 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
 (Other) brick stone trim concrete iron/steel/alum.

BRIEF DESCRIPTION Simplified version of the High Victorian Gothic. Principal facade on Washington is divided by metal pilasters into wide 1st and 2nd floor storefronts, while brick upper floors are 10 bays and feature polychrome banding in sandstone and black brick. Wrought iron balcony between level 3 & 4, metal cornice between 5 & 6. Beach St. facade is 19 bays and slightly simpler in treatment.

EXTERIOR ALTERATION minor moderate drastic altered storefront and removal  
of original pediment & wall  
 CONDITION good-fair poor LOT AREA 8443 sq. feet gables

NOTEWORTHY SITE CHARACTERISTICS Corner building anchoring Washington/Kneeland  
end of Combat Zone. Kneeland elevation follows curve of street.

(Map)

SIGNIFICANCE (cont'd on reverse) This substantial  
late 19th century commercial building,  
originally a large clothing store, contri-  
butes to the streetscape and is historically  
notable as the location of what is perhaps  
Boston's last surviving nickelodeon.

The first tenant, the Commonwealth  
Clothing House, opened in their "prominent  
new building" in December, 1888. The store,

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>x</u>	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

which was described as "magnificent and mammoth" and "the finest clothing store in Massachusetts," was the Boston retail outlet for the Boston-based firm of Whitten, Burdett & Young, a clothing manufacturer with a national reputation for fine men's and boy's clothing<sup>1</sup>. The company had retail stores in Worcester, Providence, Hartford, Bridgeport (Conn) and Minneapolis, (Minn.) and a factory at 3 Winthrop Square (now One Winthrop Sq.) An early drawing shows a roof pediment and several wall gables which have since been removed.<sup>1</sup>

In 1907 the Washington storefront was converted into the Unique, one of several downtown nickelodeons. Little is known about these early movie theatres except that they were typically long, narrow rooms converted from existing shops, with closely packed seats or benches and a place for the pianist. They usually showed one-reel movies lasting about 12 minutes each, and the customary half-hour program was popularly priced at 5¢. Of the other downtown nickelodeons, the Comique and Star (later the Rialto) in Scolley Square have since been demolished and the Unique may be the last of the type. However, the space has been completely modernized and the unadorned iron supporting columns are the only early feature. The Unique later became the Stuart and is now the Pussy Cat Cinema.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

\*the company stayed at 694-702 Washington St. only through the 1890's

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Illustrated Boston, the Metropolis of New England (American Publishing and Engraving Co, New York) 1889, p. 107 (copy at SPNEA)
2. Dennis Sharp, The Picture Palace, N.Y. 1969, p. 30

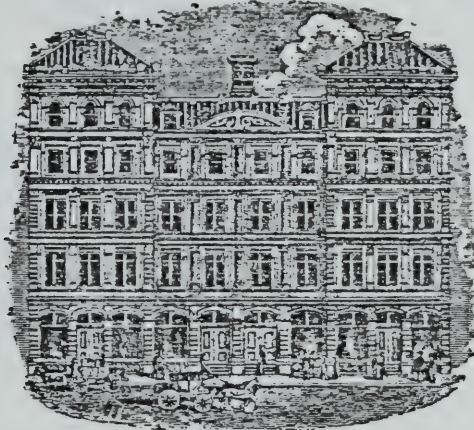


## THE METROPOLIS OF NEW ENGLAND.

107

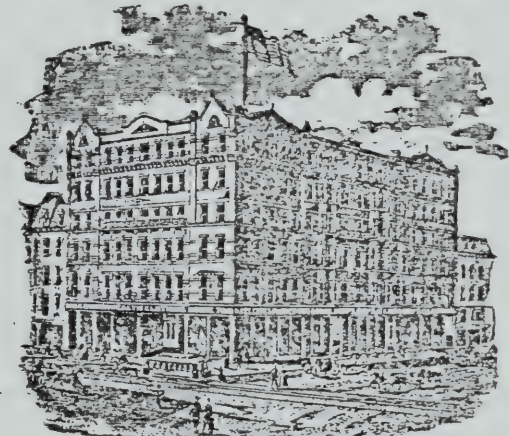
**W**HITTEN, BURDETT & YOUNG, Manufacturers and Jobbers of Men's and Boys' Clothing, Nos. 3 Winthrop Square and 36 Otis Street.—Boston's supremacy in the wholesale clothing trade is assured by the possession of such an eminent and enterprising house as that of Messrs. Whitten, Burdett & Young, whose sound judgment, marked executive capacity and perfected facilities have secured for the fine clothing of their manufacture the national reputation of being fully the equal of custom made in every respect. The immense industry centred in the magnificent modern structure, corner Winthrop Square and Otis Street, was established upwards of fifty years ago by Messrs John Gove & Co.; in 1858 Mr. Chas V. Whitten entered the house, organizing the firm of Whitten, Hopkins & Co., and who thus continued up to 1862, when he and Mr. Horatio S. Burdett formed a copartnership under the name and style of Whitten, Burdett & Co. In 1862, Mr. Amos S. Young came into the firm under the now long familiar title of Messrs. Whitten, Burdett & Young. As the business enlarged and departments increased in

and made up in the most thorough manner by experienced workmen, of whom the firm employ no less than 2,700, thus bringing their industrial army up to the round number of 3,000—the equal of three big regiments—all busy in producing the clothing that is first sought for by shrewd and careful buyers in Boston and all over New England and the west. The business has attained proportions of enormous magnitude growing up on the sound basis of the best clothing of every grade, at the lowest prices commensurate with honest workmanship. The firm's policy is synonymous with integrity, and the popular demand for its clothing became so urgent that to meet it the concern opened large retail stores in such great cities as Worcester, Mass.; Providence, R. I.; Hartford, New Haven and Bridgeport, Conn., and in Minneapolis, Minn. Each one has been a pronounced success and as a further instance of their enterprise, we may state what is already so familiar to the Boston public, the opening in December, 1888, of their magnificent and mammoth clothing store in the prominent new building, corner of Washington and Kneeland Streets. It is



FACTORY AND  
WHOLESALE STORE,  
NO. 3 WINTHROP SQUARE.

magnitude two other partners were admitted, viz: Mr. Jules M. Burns in 1881, and Mr. James Rankin in 1886. As thus constituted this house has no equal for every qualification insuring efficiency and success and their concern is the recognized, largest and the model establishment of the kind in Boston, and one from which the leaders of the New York clothing trade can secure valued suggestions. From the start Messrs. Whitten, Burdett and their colleagues were animated with the laudable ambition to excel—to lift the wholesale manufacture of fine clothing from the rut into which it had fallen, and their efforts were from the start crowned with a legitimate and lasting success, their enlightened policy practically revolutionizing the trade and securing for their goods the eager demand of the most celebrated retail clothiers and jobbers of Boston and the country at large. The firm make the finest clothing put on the market—in every respect the equal of custom work. The firm occupy five immense floors, splendidly lighted, and most handsomely and conveniently fitted up, all the modern improvements being at command. The premises are 80x140 feet in dimensions, which figures give a faint idea of the immense area of floor space here utilized. A thorough system of organization is enforced and 300 salesmen, cutters, clerks, examiners, porters, etc. are here busily engaged in the work of preparing the cloths and woolsens for the cutters, (who include the best talent) and the reception of the made up clothing and suitable disposition, packing, shipping, etc. Messrs. Whitten, Burdett & Young exercise sound judgment and the greatest enterprise in the selection of their woolsens and suitings, bringing ample resources to bear and being the first to secure all the newest shades, patterns and textures in American and foreign fabrics; their styles are ever the leaders, correct, fashionable and elegant. Their cutters, as before remarked, are all trained experts from fine custom shops; all goods are critically examined and the slightest imperfection or blemish condemns the piece of material. All goods are duly spunged



RETAIL STORE,  
COMMONWEALTH CLOTHING HOUSE,  
COR. WASHINGTON AND KNEELAND STREETS.

admittedly the finest clothing store in Massachusetts, and is 80x165 feet in size and is fitted up as only the accurate taste, ripe experience and ample resources of this eminent house could dictate. There are displayed in profusion, every possible form and style of garment worn by man or boy in season, all of the firm's perfection of manufacture, and quoted at prices, which quality considered, cannot possibly be duplicated elsewhere. The sales have far more than met the most sanguine anticipations of the firm and their store has at once taken rank as the leading representative in Boston. Mr. Charles V. Whitten was born in Maine. Early in life he came to Boston and has ever been prominently identified with the wholesale clothing trade. The remarkable progress manifested is very largely due to his skill and enterprise. He saw the need of progress and so did Messrs. Burdett and Young, and these three gentlemen are veritable public benefactors in their line. Mr. Burdett was born in Massachusetts, and Mr. Young in New Hampshire, thus they represent the three principal New England States. Mr. Whitten is a public spirited citizen and has been and is active in public life, has as chairman of the Boston Board of Aldermen, most ably and creditably presided over the deliberations of that body and doing much to secure to the city an efficient and economical administration. He is a director of the Mechanics' National Bank, while Mr. Burdett is a director of the Lincoln and Exchange National Banks, both gentlemen being vigorous exponents of the soundest principles governing banking and finance. Mr. Burns is a native of New Hampshire, and Mr. Rankin of Maine: both are valued factors in guiding the immense business of this famous old house, whose wise guidance is so noteworthy, whose facilities are unequalled, connections the most influential and which has brought such a lasting source of credit and value to Boston and an enduring monument to the industry and enterprise of the copartners.





NR Area A # TH-7

511-513

ADDRESS Washington St. COR. 8-10 West St.NAME /Bigelow-Kennard Building  
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1912 Building dept. documents  
source (no permit)ARCHITECT sourceBUILDER sourceOWNER Carter Estate/  
original presentPHOTOGRAPHS 1 4/5 .79 + fileTYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercialNO. OF STORIES (1st to cornice) 8 plus 1  
red slate mansard copper oxeye dormers  
ROOF with copper coping cupola - dormers (3 on Washington &  
12 on West)MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick (stone) limestone concrete iron/steel/alum.

BRIEF DESCRIPTION Early skyscraper in the Beaux Arts tradition, with 3 bays on Washington and 20 along West. Two-story modernized storefront with heavily-articulated masonry wall surface above, divided horizontally by stringcourses or cornices above the 2nd, 3rd, 6th, 7th, &amp; 8th floors and by iron balconies. Red slate convex mansard with green copper oxeye dormers.

EXTERIOR ALTERATION minor (moderate) drastic 2-story storefront altered and/or  
obscuredCONDITION (good) fair poor LOT AREA 7286 sq. feetNOTEWORTHY SITE CHARACTERISTICS Corner site. Part of "Washington St. Theatre District" and adjacent to proposed "West St." district. Across from proposed Lafayette Place development.SIGNIFICANCE (cont'd on reverse) The Bigelow-Kennard Building is significant as one of the area's finest Beaux Arts skyscrapers, of great visual importance to both the Washington and West streetscapes, and as

(Map)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>y</u>	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

the location for 30 years of Bigelow, Kennard & Co, well-known Boston jewelry and specialty store.

Bigelow, Kennard & Co. was established in 1830 by John Bigelow and was located at the corner of Washington and West beginning in 1867, first in a 4-story granite mansard and after 1912 in the present structure. In 19th century guidebooks the company was called "one of the oldest and most highly esteemed firms in Boston" <sup>1</sup> with a "fine art room," "European novelties" and all manner of articles of utility and ornament. Over the years the company offered jewelry, silver, watches, precious stones, bronzes, and custom-made lighting fixtures for residences and public buildings. The firm moved to 384 Boylston St. in the Back Bay in 1942 and is no longer in business. In the later 1940's the Wash. St. building housed the Summerfield Furniture Company.

The 1912 date of the building is derived from a letter in the Building Dept. records stating that "premises 511 Wash. St, being a new building completed about Feb, 1912..."

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Part of Washington Street Theatre District, listed on the National Register, 1979.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. King's How to See Boston (1895), p. 108-110 (incl. illus of old bldg)
2. Strangers Illustrated Guide to Boston and its Suburbs, Boston 1881, p. 91
3. Boston Architectural Club Yearbook, 1916, p. 180 (adv. and drawing)
4. George D. Hall Co, Official Program of the City of Boston Tercentenary, 1830-1930 (1930) (adv. and drawing)



## DOWN TOWN

**D**OWN town in the richest and most closely centered shopping district in the world, between the two great railroad stations with subways and motor arteries going by, our store is alive every business day in the year. Our stock is brilliant with wares from every scene of creation—the finest things in the silver and jewelry realm. Buy where you will the simplest purchase or a pearl necklace, you will pay for equal qualities Bigelow, Kennard & Co.'s prices—probably more. We offer you an honored name, and the best of business service. Where price is an object, comparisons are well worth while.



1830

DIAMONDS  
PEARLS GOLD JEWELRY WATCHES  
CLOCKS STERLING SILVER  
LEATHER STATIONERY PLATE  
CHINA GLASS ECCLESIASTICAL  
LIGHTING FIXTURES  
SHOPS FOR ALL REPAIRS



1930

**H**ISTORICALLY, Bigelow Kennard & Co., Inc., is the lengthening shadow of one man, John Bigelow, founder. John, Alanson, and A. O. Bigelow of the first generation, Alanson of the second, and today Alanson of the third generation—1830 to 1930. The genealogical thread has never broken. The family carries on, and begins its second century successful and solvent as for the last hundred years.

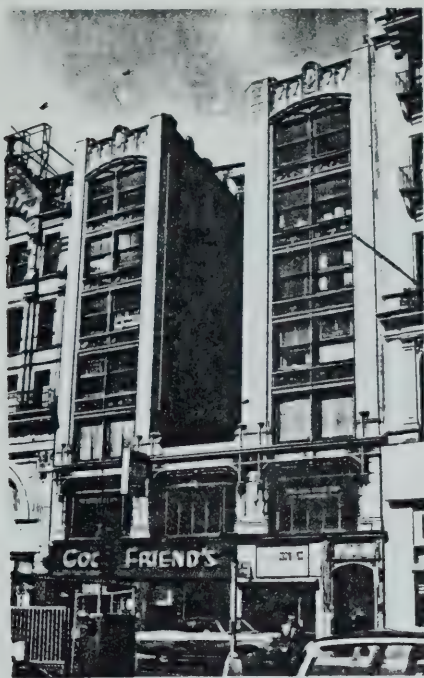
# BIGELOW, KENNARD & CO. INC.

*Jewelers* 511 WASHINGTON ST. *Boston*





515-521

ADDRESS Washington St. COR. NAME The White Building (same)  
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1917 Building permit 5/15/1917  
sourceARCHITECT Blackall, Clapp & Whittemore "  
sourceBUILDER Henry Cummings & Co. (Arch. Club  
source Yearbook<sup>1</sup>)OWNER Geo. R. White/  
original presentPHOTOGRAPHS 1<sup>4</sup>/<sub>4</sub>, 4<sup>4</sup>/<sub>6</sub> .79 +fileTYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) 3 stores and officesNO. OF STORIES (1st to cornice) 7 plus ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.  
cast stoneBRIEF DESCRIPTION Modern Gothic office building with 2-story storefront occupying entire parcel and upper 5 floors in U-shape. Storefront altered except for cast metal Tudor-arched entrance and original wooden door at #115 (inscription "White Building" above); 3 arched bays at level 2; Above, elevations are formed by masonry piers flanking stacks of paired windows separated by pressed metal spandrels; topmost spandrel is cast  
EXTERIOR ALTERATION minor moderate drastic concrete & features Gothic  
(1st floor storefronts modernized) motifs.CONDITION good fair poor  LOT AREA 6262 sq. feetNOTEWORTHY SITE CHARACTERISTICS Part of architecturally notable ensemble now on National Register ("Washington Street Theatre District") across from planned Lafayette Place.SIGNIFICANCE. (cont'd on reverse) 

(Map)

The White Building is a notable, largely intact example of the Modern Gothic style which contributes to the Washington Street Theatre District (National Register).

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X _____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

The building is similar to the contemporary Little Building, also by Blackall, in its Gothic detailing and use of a pavillion arrangement to admit interior light to offices. Clarence H. Blackall (1857-1942), senior partner in the prolific firm of Blackall, Clapp and Whittemore, designed numerous buildings in the theatre area including the Little and Demmon Buildings, Hotel Avery and 6 theatres (the Colonial, Metropolitan/Music Hall, Pilgrim/Olympia, Modern, Publix/Gayety and Wilbur). Blackall is credited with designing Boston's first steel frame skyscraper the Carter (now Winthrop) Building of 1894.

The original owner, George Robert White, was an entrepreneur who owned much real estate in the theatre area and whose bequest of \$9 million to the City of Boston is still used for beautification.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Contributes to the Washington Street Theatre District. (listed on National Register, 1979)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Architectural Club Yearbook, 1917 (adv. with illustration and caption)



ADDRESS 523-527  
Washington St. COR. Harlaem Pl (alley)NAME Modern Theatre/ Dobson Building  
present originalMAP No. 24N/12E SUB AREA Theatre  
1876 building permit 5/3/1876DATE 1913 theatre permit 10/23/1913  
source opening 6/25/1914ARCHITECT 1876- Levi Newcomb & Son (permit)  
1913- Clarence H. Blackall (permit)  
sourceBUILDER 1876- Nathaniel Adams (permit)  
1913- Haynes Const. Co (permit)  
sourceOWNER 1876-Addison Child Modern Theatre Inc  
1913-Geo. R. White/ 523 Washington St.  
original present Boston,PHOTOGRAPHS 1 3/1, 4/3 .79 +fileTYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) 1876- furniture warerooms & 2 stores  
1913 "moving picture show"NO. OF STORIES (1st to cornice) 5 plus 1 \*(see note)ROOF mansard, hidden by cupola dormers 1 shed dormer hidden  
wall gable by wall gableMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick (stone, sandstone) concrete iron/steel/alum. (1st 2 fls)  
(from Amherst Ohio) & Vermont (Marble)BRIEF DESCRIPTION 19th c. polychrome High Victorian Gothic commercial bldg.  
with marble classical entrance dating from 1913 remodelling. Wide 2-story  
semi-circular arched theatre entrance flanked by fluted Corinthian pilasters  
supporting architrave, frieze (inscribed "Modern Theatre") & modillion cor-  
niche. Above, Ruskinian sandstone facade is 3 bays wide with central bay  
set off by paired colonettes rising to prominent gable.EXTERIOR ALTERATION minor (moderate) drastic first two floors remodelled in  
renovation 1913, first fl. remodelled again.CONDITION (good) fair poor in progress LOT AREA 4266 sq. feetNOTEWORTHY SITE CHARACTERISTICS Irregularly shaped corner building with  
polychrome sandstone facade continuing for 2  
bays along the west (alley) elevation. Part of architecturally notable  
ensemble ("Wash. St. Theatre District" National Register) across  
from proposed Lafayette Place Project.

(Map)

SIGNIFICANCE (cont'd on reverse) The Modern/Dobson  
Building is significant as one of the first  
Boston theatres built without a stage, exclu-  
sively for films, and as the earliest extant  
and only known collaboration between Wallace  
Sabine, pioneer of modern architectural  
acoustics, and Clarence Blackall, one of the  
leading Am. theatre architects of his day.  
The building is also notable for its history  
and unique hybrid High Victorian Gothic/  
Classical facade.



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>x</u>	Exploration/	_____	Science/	_____
The Arts	<u>x</u>	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

The 1876 building, which originally housed 2 cast-iron-fronted stores and 4 floors of furniture warerooms, was designed by Levi Newcomb (1822-1898), Boston architect of dorms at Tufts, Harvard & Dartmouth, the old Boston-Lowell railroad station & 50-60 buildings burned in the 1872 Great Fire.<sup>6</sup> Beginning in 1878, the entire building was occupied by the carpet warehouse of John & James Dobson, a Penn.-based company advertised as "the largest carpet manufacturers in the world."

In the early 20th c, the bldg. was purchased by Geo. R. White, entrepreneur whose \$9m. bequest to the city of Boston is still used for beautification. White hired Blackall to convert the 1st 3 floors and basement into a theatre for "high class photo plays" with optimal projection arrangements and viewer comfort.

The Modern was among a group of early movie theatres attempting to meet the requirements of the new medium.<sup>5</sup> Acoustics were carefully supervised by Wallace Sabine,<sup>1</sup> Harvard professor who, at Symphony Hall (1901) had 1st developed the basic formula for predicting acoustical quality.

The intimate single-balcony theatre seated 800 and was decorated in the "French Renaissance" style, with Italian marble vestibule walls, parquet floors and a fine Estey organ.<sup>1</sup> Newspapers called it "the most elaborate and costly theatre of its size in New England."<sup>1</sup> Massive steel beams were installed to carry the upper 3 floors of the building.

In the late 1920's the "Jazz Singer", first talking film, premiered in Boston at the Modern.<sup>\*</sup> In the late 30's the theatre was used for vaudeville and burlesque.  
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

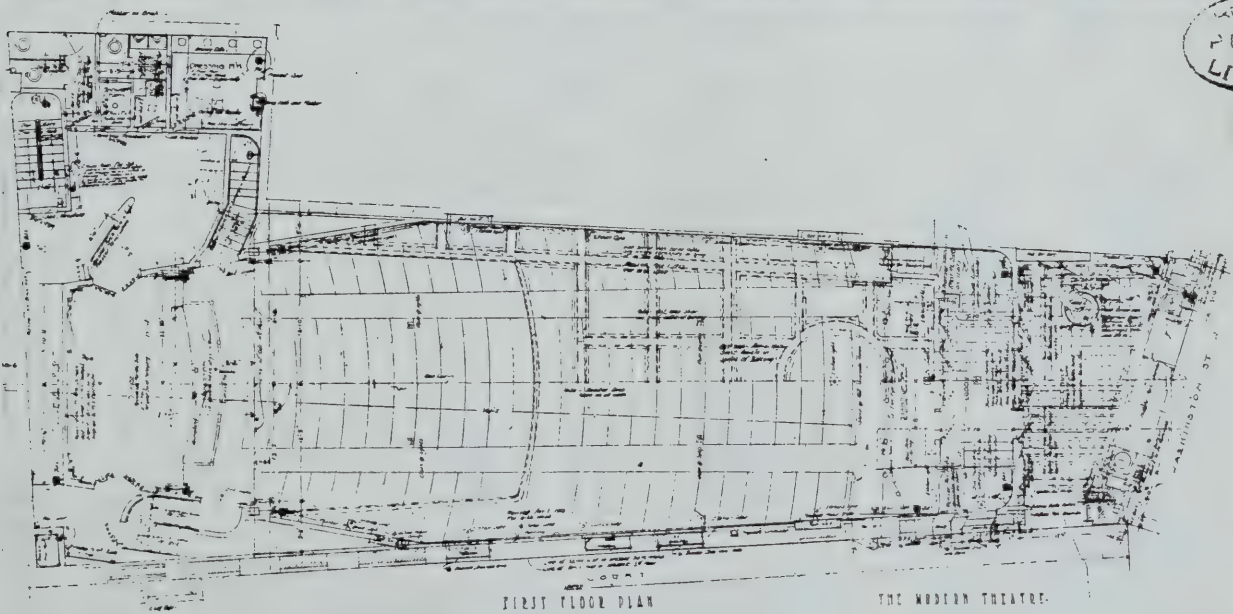
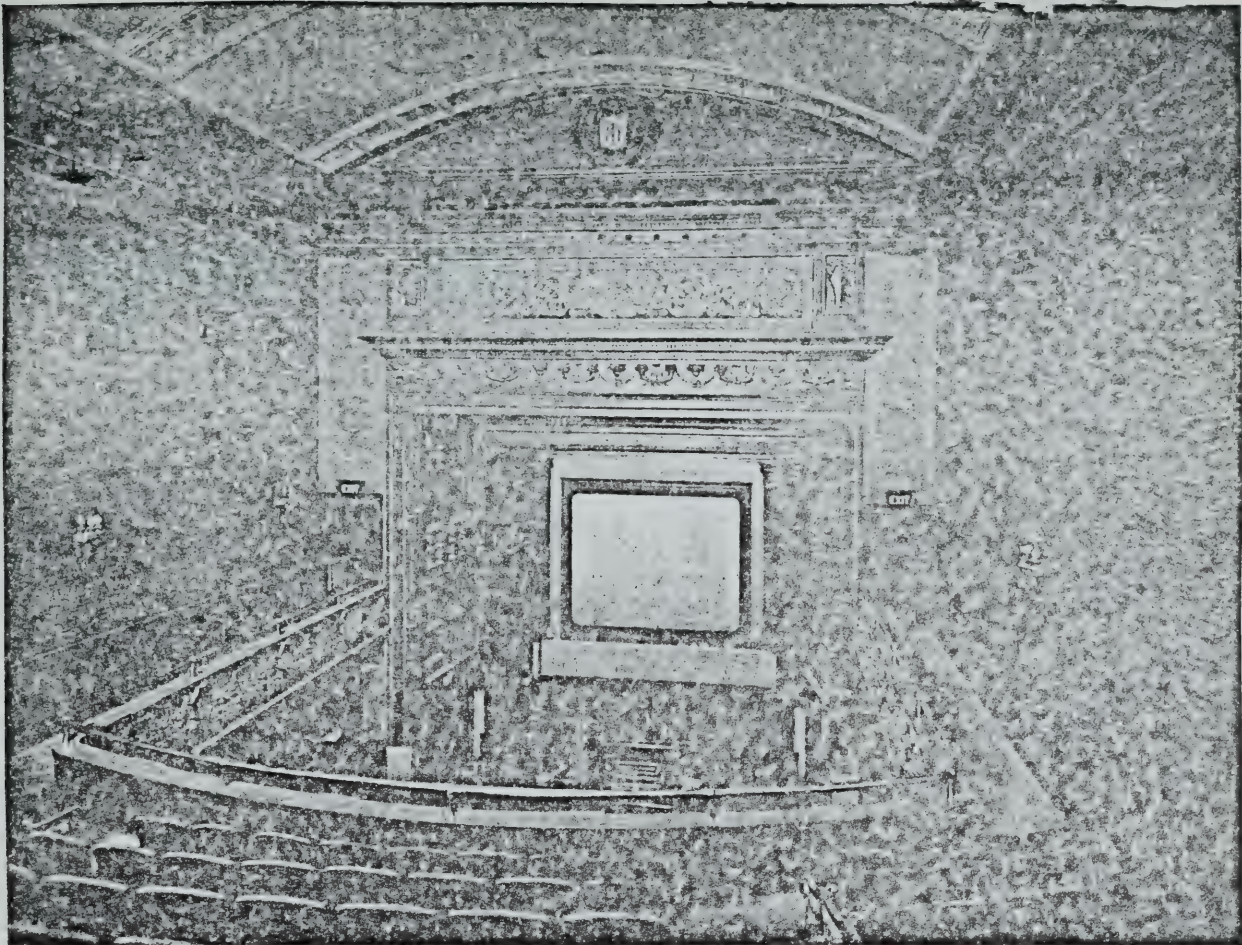
Nominated to the National Register as part of the "Washington Street Theatre District" 1978-79.

Recent History and Current Status: In the 1940's the Modern became the Mayflower, used for movies and later pornographic films. In 1976 it was purchased by Modern Theatre Inc. for conversion to a performing arts center. The non-profit, tax-exempt group is restoring the theatre at an estimated cost of \$1.5 m. Much original detail remains and is being restored.

Bibliography and/or references (such as local histories, deeds, assessor's sensitive records, early maps, etc.)

1. Boston Herald, 6/25/1914 (desc. of opening)
2. Am. Arch. and Bldg. News, vol. 107, #2049, 3/31/1915 (illus & plan)
3. King's Handbook of Boston, 1885, p. 376 (illus. of orig. elevation)
4. "The Modern Theatre Inc" (information on current renovation)
5. Student paper on the Modern Theatre, done for Prof. Sekler's class, on file at Harvard University, Carpenter Center.
6. Withey, Biographical Dictionary of Am. Architects, p. 438
7. Harvard University Theatre Collection, (Modern file) recent clipping
8. Strangers Illus. Guide to Boston (Boston, 1881) at SPNEA, illus. p. 90





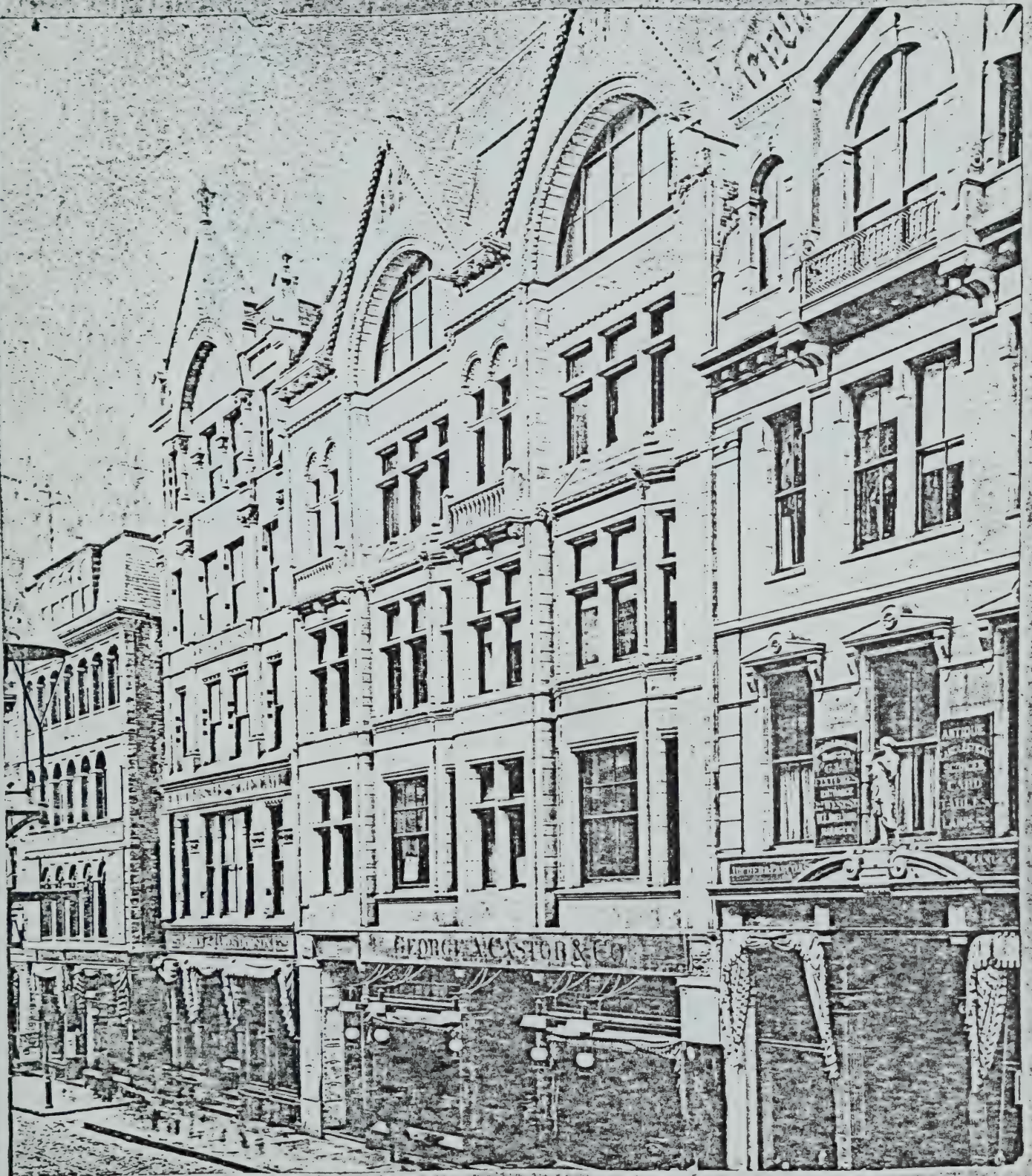
THE MODERN THEATRE, WASHINGTON ST., BOSTON, MASS.

MR. C. H. BLACKALL, ARCHITECT

100



Washington St. Boston just south of West Street  
 height have been 1884-85-86  
 Perhaps 1883? but could not have been earlier  
 523-527 Washington St.



SPNEA photograph of Washington St. in 1880's. The two buildings at far left still remain (#531-535 and 523-527 -the Modern Theatre) The building housing the George Castor & Co was replaced by the White Building (at the far left) and the building at right by the Bigelow-Kennard Building.

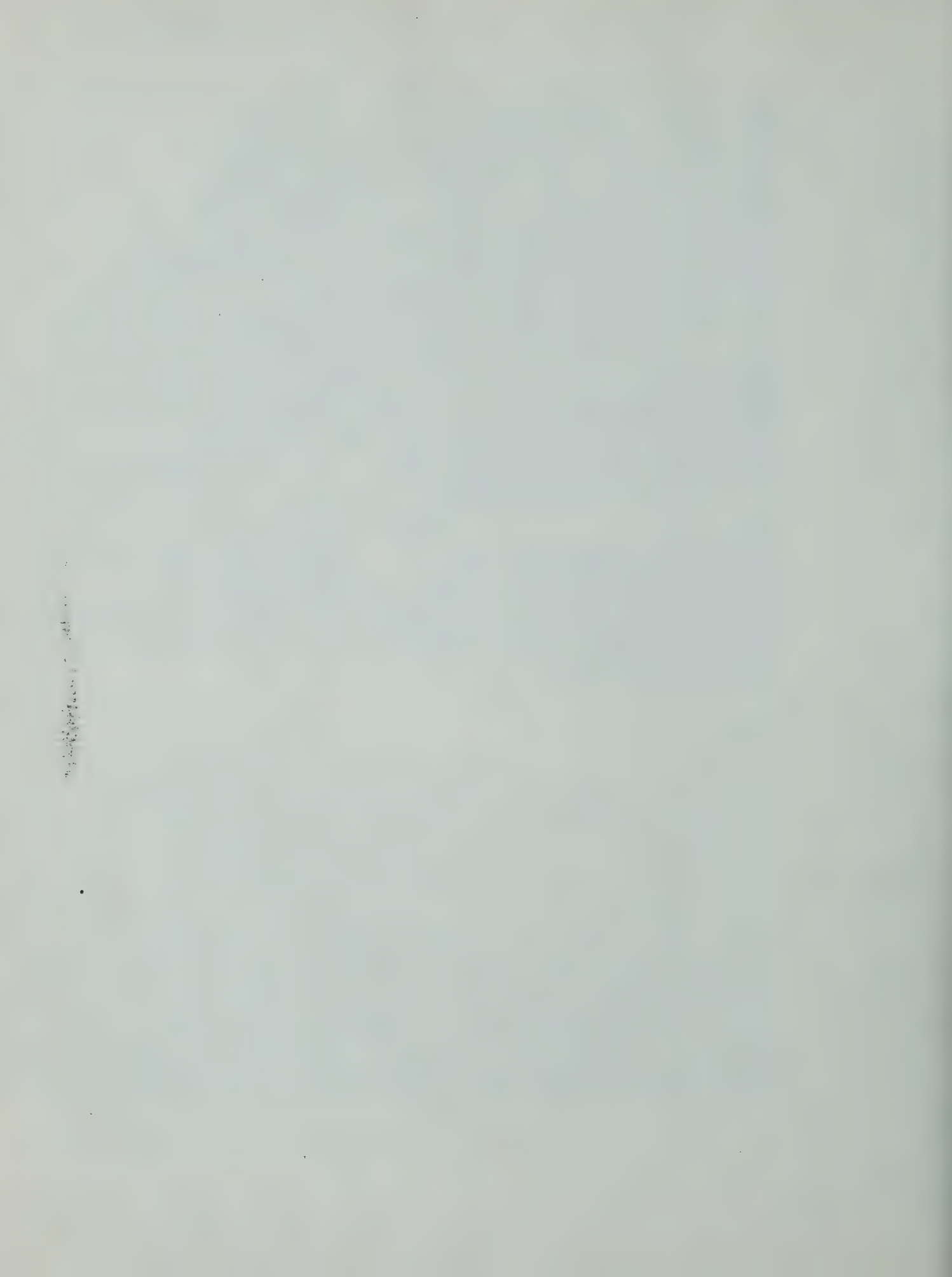




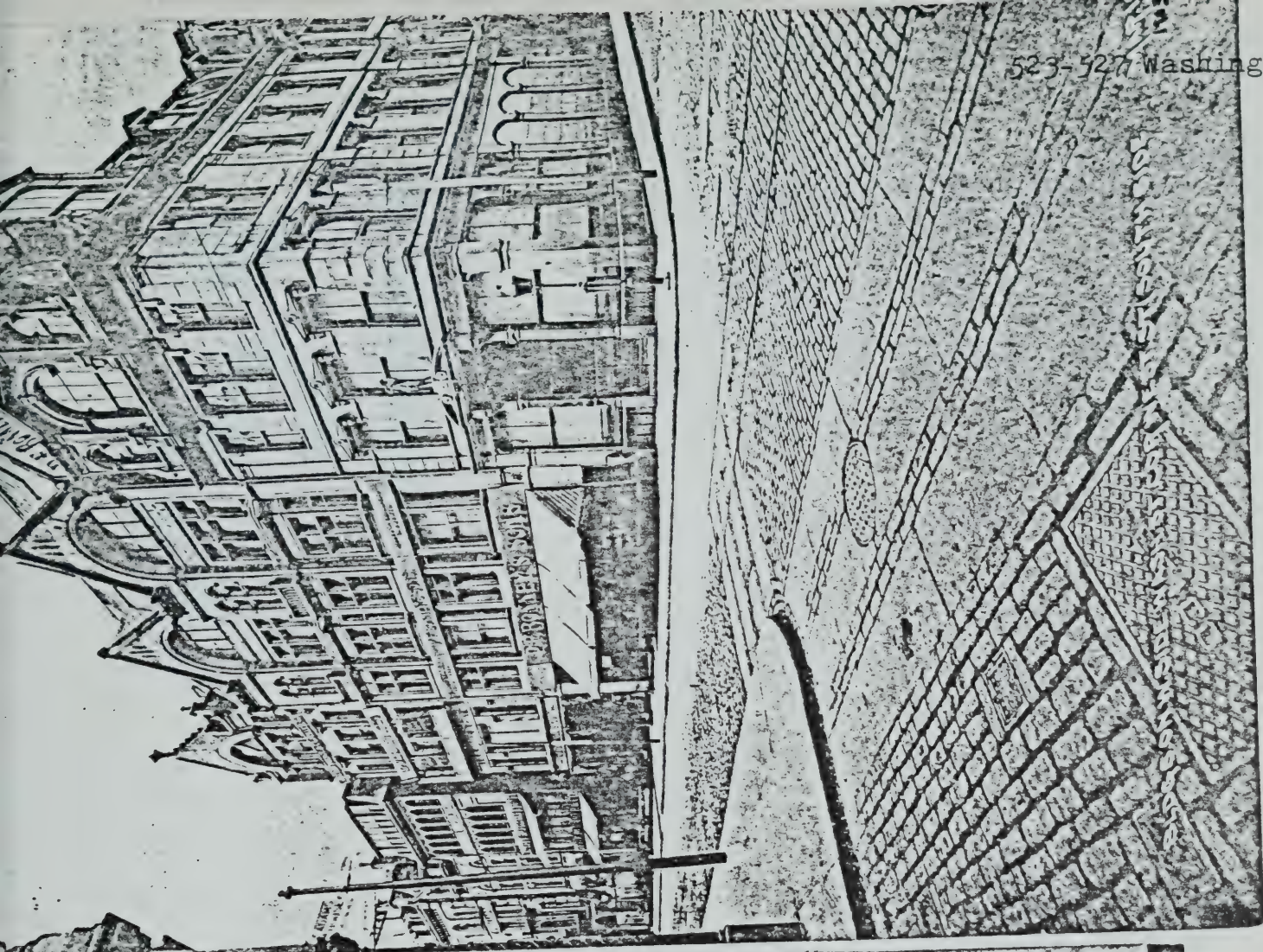




SPNEA photo of 1904 shows #531-535 and #523-527 Washington  
The second stories of both these buildings have been changed  
since the photograph from the 1880's.







523-527 Washington

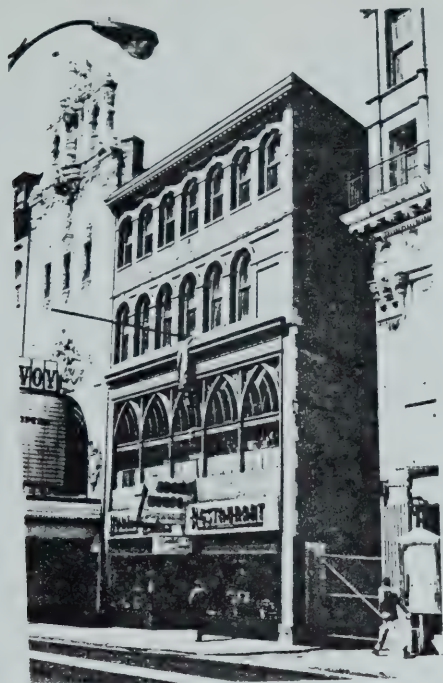


SPNEA photos of Washington between West and Avery in 1904.









531-535 NR Area A # 1A-1  
ADDRESS Washington St. COR. Harlaem Place  
(alley)  
NAME New Adams House Restaurant/ Weed Sewing  
present original Machine Co.  
MAP No. 24N/12E SUB AREA Theatre  
(no permit)  
DATE probably 1866 Deeds & City Directories  
source (see significance  
section)  
ARCHITECT \_\_\_\_\_  
source  
BUILDER \_\_\_\_\_  
Deming J. Hastings source  
Sally Ann Dwight /  
OWNER \_\_\_\_\_  
original present  
PHOTOGRAPHS 1<sup>4</sup>/2.79 + file

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercial

NO. OF STORIES (1st to cornice) 4 plus (originally had 1 mansard mansard story)  
 ROOF flat ( removed ) cupola - dormers (originally had dormers)

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone granite concrete iron/steel/alum.  
trim

BRIEF DESCRIPTION Mansard commercial building now heavily altered at level 1 & 2 and missing original mansard roof. Level 3 features 6-bay arcade of semi-circular arches; level 4 has 7-bay arcade of segmental-headed arches; all arches outlined by projecting brick lintel courses; pink granite trim including belt band between 3rd & 4th floor, sills and justified quoins; dentil cornice.

CONDITION good fair poor LOT AREA 3685 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Irregularly shaped building at corner of alleyway, part of architecturally notable ensemble now on National Register as "Washington Street Theatre District, across from planned Lafayette Place development.

SIGNIFICANCE. (cont'd on reverse) This mid-19th century commercial structure contributes to the "Washington Street Theatre" National Register District and has served as the location of a sewing machine company and

(Map)

(NRD/C) June, 1979



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architactural	X	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

mens clothing store.

The building was probably erected in 1866 for the Weed Sewing Machine Co, which occupied the space from 1867-1875. Further evidence of a mid-1860's date can be gleaned from deeds, which show that Deming J. Hastings and Sally Ann Dwight (wife of John Dwight) purchased the land and a building thereon in Oct. 1864. The following June, Hastings and Dwight made an agreement with the neighboring Boston Theatre based on two surveyors maps prepared by architect Benjamin Franklin Dwight (perhaps a relation) showing present and proposed boundry lines between the two properties. The plan and agreement make it clear that Hastings and Dwight intended to construct a new southern brick partition wall 4' to the south of their existing wall, and it is possible to speculate that the property agreement was a prelude to erection of an entirely new structure possibly designed by B.F. Dwight, although this cannot be proven.

Photographs of the building in the early years show a cast iron storefront brick second story with window arcades similar to those of levels 3 and 4, and a mansard roof with shed dormer.

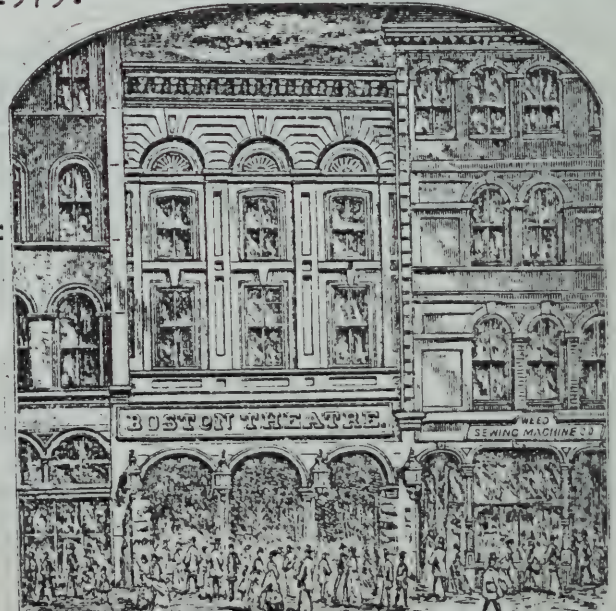
By the 1880's this part of Washington was becoming a desirable location for retail clothing stores, and the George A. Plummer Co. moved into the building where this men's clothing store remained through the early 20th c. By the turn of the century the brick 2nd floor had been replaced by wide metal show windows which were replaced in turn by the present Gothic windows of the Adams-House

Preservation Consideration (accessibility, re-use possibilities, capacity Restaurant for public use and enjoyment, protection, utilities, context)

National Register: Listed on the National Register as part of the "Washington St. Theatre District" 1979.

Bibliography and/or references (such as local records, early maps, etc.)

1. Suffolk County Deeds, 849/312
2. " 860/125
3. Photographs in Washington St. file, SPNEA
4. Boston Illustrated, by Edw. Stanwood, 1878 p. 69 (illus)





539

ADDRESS Washington St. COR.NAME Savoy Theatre/B.F. Keith Memorial  
present originalMAP No. 24N/12E SUB AREA Theatre  
building permit 12/3/1925  
DATE 1925-1928 opening 10/29/1928  
sourceARCHITECT Thomas W. Lamb (permit)  
sourceBUILDER not listed on permit  
sourceOWNER B.F. Keith Theatre  
Co. of Boston (permit)/  
original presentPHOTOGRAPHS 1 4/1.79, file, + interiors (10<sup>2</sup>/<sub>4</sub> 2<sup>2</sup>/<sub>5</sub> 2<sup>2</sup>/<sub>6</sub>)TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) theatreNO. OF STORIES (1st to cornice) equivalent to 4 in plus  
height  
ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.  
(white terra cotta)

BRIEF DESCRIPTION Flamboyant all terra cotta Beaux Arts theatre entrance of Spanish Baroque inspiration, narrow in width, featuring 2-story broad arch entrance with cartouches at top and sides and three windows above, set off by garlands and cartouches. Building surmounted by colossal structure rising one story above the roofline and composed of arches, allegorical figures, urns, wreaths and a giant cartouche.

EXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor LOT AREA 32,707 sq. feetNOTEWORTHY SITE CHARACTERISTICS Large irregularly-shaped building with narrow street facade, part of architecturally notable ensemble nominated to National Register ("Washington St. Theatre District" across from proposed Lafayette Place.

(Map)

SIGNIFICANCE (cont'd on reverse) The Savoy/ B.F. Keith Memorial is very significant as a building of high interior and exterior quality, as the only Boston theatre with both original exterior and interior by Thomas Lamb, as the official "memorial" to showman B.F. Keith, father of vaudeville, and as one of the last and grandest vaudeville houses in the country.The sumptuous playhouse, intended to surpass all standards in splendor, was built in honor of Benjamin Franklin Keith (1846-



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	x	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

introducing the term "vaudeville" and concept of "continuous performances" and turning his form of popularly-priced family variety into a nationwide entertainment phenomenon. Keith's vaudeville career began in Boston in the early 1890s when he opened a storefront museum of curiosities and tiny lecture hall at 56 Wash. St. By 1894 he was building the 3000-seat B.F. Keith Theatre, called "the mother house of vaudeville" with entrance at 547 Wash. St. Also in the '90's he established "Keith's Circuit", and by his death some 400 theatres bore his name.

The Keith Memorial was planned by Edward F. Albee, Keith's long-time manager and Joseph P. Kennedy, chairman of his successor firm. The French baroque interior reportedly seated 2900, cost \$5-6 m. and was called "a dazzling architectural dream in ivory and gold" with marble columns, walnut paneling and expensive oil paintings, and a single-balcony plan with one box per side. The luxurious (and well preserved) interior was an appropriate tribute to Keith, whose success had been based in part on the grandeur of his early theatres which were credited with luring respectable society into his variety houses and influencing the design of later movie palaces.

The Keith Memorial opened with combined vaudeville/films, went to straight vaudeville in March 1929 and to straight films in Sept, 1929, after which Keith touring acts used the Keith-Boston.<sup>6</sup> In 1965 Sack Theatres renamed it the Savoy.

N.Y. architect Thomas Lamb (1871-1942) attained national prominence for his large theatres including the Orpheum & Keith-Boston and, in NYC, Madison Square.

Preservation consideration (accessibility, re-use possibilities, Garden of the Capitol for public use and enjoyment, protection, utilities, context)  
Recommended for study as possible

Preservation Recommendations; Boston City Landmark (interior and exterior)  
National Register (Part of "Washington Street Theatre District")

Present Status: The building was purchased from Sack Theatres by the Opera Co of Boston in 1978 for \$885,000 for use as an opera house. Plans call for expenditures of about \$3m<sup>+</sup> to extend the 35' stage to 75' by closing Mason St, to excavate the orchestra pit to accommodate up to 110 musicians, and for conservation.

\* Significance (cont\*) The Keith Memorial was built on the foundations of the landmark Boston Theatre of 1854, called the finest in the world, demolished to make way for the Keith Memorial.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Sunday Herald, 10/24/1926
2. Elliot Norton, Broadway Down East, Boston 1978, p. 20
3. Dictionary of American Biography (entry on B.F. Keith)
4. Donald King, "A Historical Survey of the Theatres of Boston" in Marquee (THS Journal) 3rd quarter, 1974, p. 10-18
5. Douglass S. Tucci, "The Boston Rialto..." City Cons. League, 1977
6. Harvard University Theatre Collection (Keith Memorial File)
7. Boston Herald, 10/28/1928 (desc. of opening and illus)



1898 Atlas

539 Washington

543 Washington

547 Washington

565 Washington

Entrance to Boston Theatre

(Razed in 1925, Keith Memorial built

partly on foundations of Boston Theatre)

Entrance to Bijou Opera House on second floor

Washington Street entrance to Keith's New Theatre (1894)

Site of Keith's first storefront "Museum" and theatre (1882)

#163 Keith's Tremont St. Entrance

Crystal Tunnel under  
Mason St.

Keith's  
Theatre  
(1894)

Boston  
Theatre  
(1854)

Adams  
House

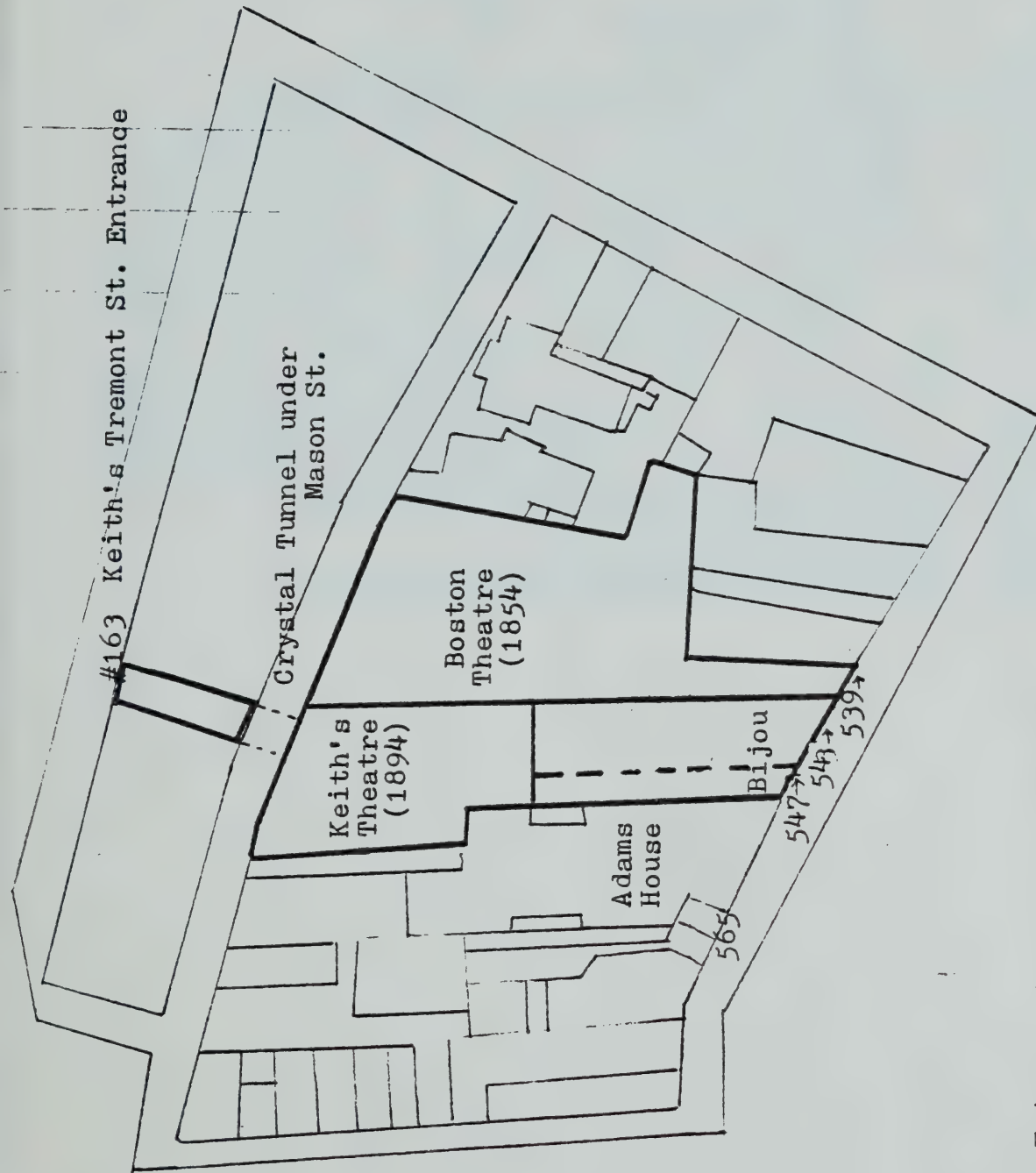
Bijou

547

543

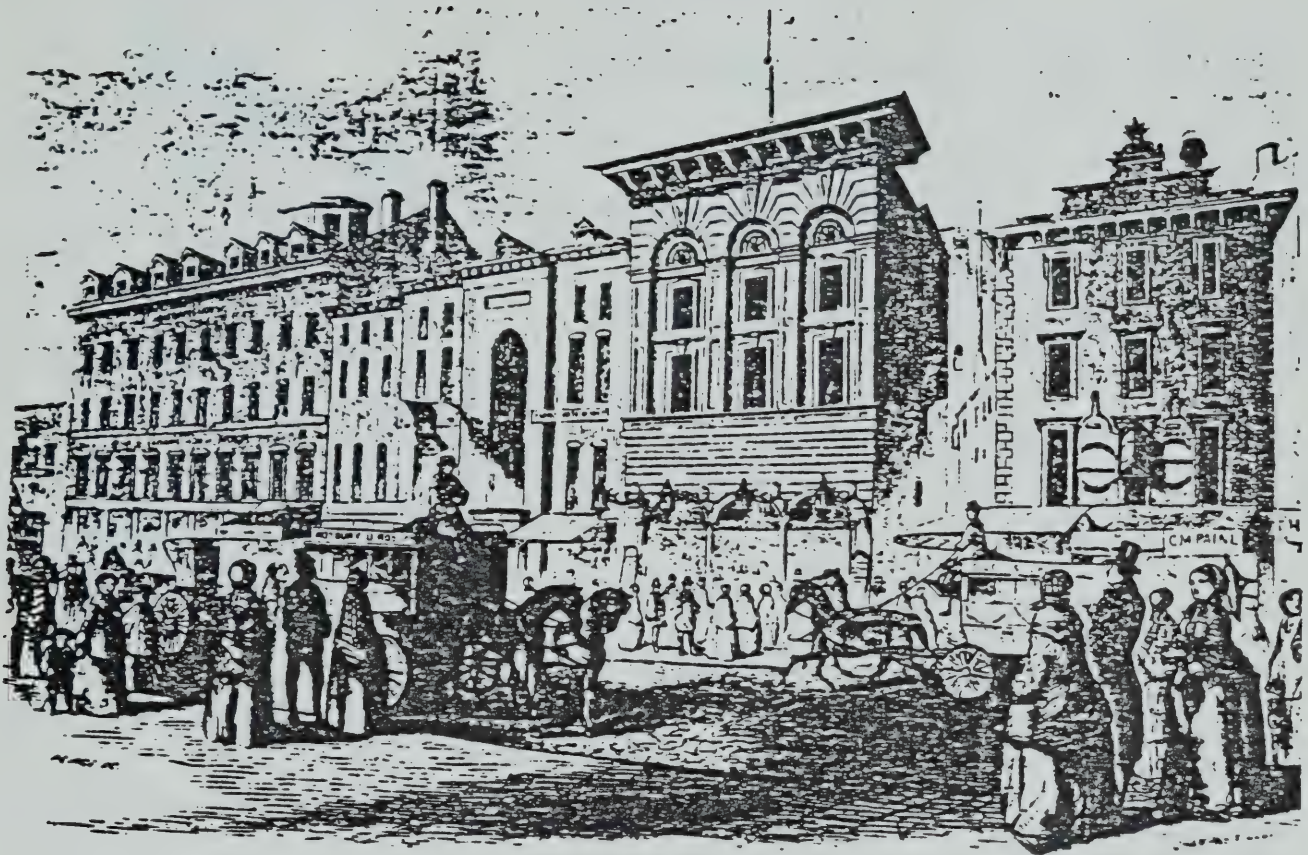
539

565









*Exterior of the Boston Theater on Washington Street, opened in 1854. Seating 3000, it was one of the great playhouses of the country and served as our opera house until the Boston Opera House was built in 1909. It was razed in 1925 to make way for the B. F. Keith Memorial Theater, which later became the Sack Savoy.*





543-547

ADDRESS Washington St. COR.NAME Amusement Center/ Bijou Theatre  
present original Keith's Theatre entranceMAP No. 24N/12E SUB AREA TheatreDATE Facade- 1858-1860 Illus. & photos 1  
source (no permit.)Facade: unknown  
ARCHITECT Bijou Theatre: Geo. Wetherell 2.  
source (no permit)

BUILDER

Chas. F. Adams source  
OWNER (orig. Atlas owner)/

original present

PHOTOGRAPHS 1 5/6 .79 + fileTYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) hotel annexNO. OF STORIES (1st to cornice) 4 plus 1/2ROOF mansard (red copper) cupola dormers 5 flat-roofed dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick (stone) concrete iron/steel/alum.

Romanesque-inspired,

BRIEF DESCRIPTION restrained mid-19th c. stone Mansard commercial building with slightly-projecting center section featuring single round-arched window divided by heavy tracery into 2 lights &amp; an oculus. Triple arcades in flanking sections set in slightly recessed area ornamented with dentils above 4th fl. windows. Sill courses between stories; heavy bracketed cornice.

EXTERIOR ALTERATION minor (moderate) drastic storefront modernized

CONDITION good (fair) poor LOT AREA 9515 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Part of architecturally notable ensemble now on National Register as "Washington Street Theatre District" across from planned Lafayette Place development.

(Map)

SIGNIFICANCE (cont'd on reverse) The importance of this mid-19th c. Mansard lies not only in its facade, a notable example of its style and one of the area's earliest surviving commercial buildings, but also in its rich theatrical history dating back to 1835, when the first theatre was constructed on the site. Subsequent theatres housed in the present bldg include the Bijou, 1st Boston theatre illuminated by electricity, and the Bijou Dream, one of the city's first movie theatres. The storefront at 547 Wash. also served as the entrance to Keith's Theatre, called "the



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	X	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

In 1835-36 the Lion Theatre was erected behind the Lion Tavern "on a novel plan, the intention being to permanently combine equestrian with dramatic entertainment."<sup>2</sup> The theatre went through a succession of names, managers and fares including the Mechanics Institute, used for concerts in the late 1830's and the Melodeon, which, beg. in 1839, was used by the Handel & Haydn Society for orat concerts & later for theatre and concerts. Acoustics were good & Jenny Lind wa among the artists who performed there. The hall then passed into the hands of the Boston Theatre proprietors, who used it as a supper room when balls were g at the theatre.<sup>2</sup> Sometime during this period the present facade was constructed. The rest of the bldg. was used as the annex for the adjacent Adams House Hotel.

In 1879 the name was changed to the Gaiety and in 1881-2 to the Bijou, at which time the interior was completely rebuilt by architect Geo. Wetherell int "the most complete and elegant theatre of its size."<sup>2</sup> This 900-seat theatre, 2 1st in Boston to use electric lighting throughout, was located on the 2nd fl. and was used for "parlor" operas, particularly Gilbert & Sullivan.

In 1886 Keith & Batcheller leased the Bijou, where they offered popular com with 2 performances daily. Keith continued to operate his Gaiety theatre at 56 Washington which had continuous vaudeville shows.<sup>3</sup> In 1892-94 Keith built his palatial "Keith's New Theatre" behind the present bldg. (where parking lot is with an entrance through the present bldg. at #547. The Bijou then became the "Bijou Opera House" for parlor theatre and was later remodelled by Keith into Preservation Consideration (accessibility, re-use possibilities, capacity (cont\*) for public use and enjoyment, protection, utilities, context).

National Register: Part of "Washington Street Theatre District" listed 1979 (contributes to the district)

\*Significance (cont): the "Bijou Dream" one of Boston's earliest movie theatres, opened in Feb. 1908. In the 1940's the Bijou was renamed the Intown and Keith's was the Normandie. Eventually Keith's Theatre was razed and the Bijou space remodelled (the present bldg. does not contain a theatre.) Keith's entrance ha been totally remodelled & is now the "Amusement Center" a pin-ball arcade.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. The present facade does not appear in graphic illustrations dating 1854 (SPNEA files) and 1857 (Midgeley's Sights of Boston and Suburbs p. 96 at BE. Does appear in photographs of the Adams House dated 1860 (SPNEA files)
2. Edward O. Skelton, Historical Review of the Boston Theatre, Boston 1884 (includes photos of 19th c. sets; best history of site up to 1884)
3. The Star Programmes of all Boston Amusements, 1886-7 (Athenaeum T964B/st2)
4. Boston Theatres of Today, in the Bostonian, Sept. 1895, p.667.
5. King's How to See Boston, 1895, p. 104
6. W.H. Birkmire, The Planning & Construction of New Theatres, N.Y. 1896
7. Dexter Smith, Cyclopedia of Boston, 1887, p. 89
8. Unpublished History of the Theatre Collection (of special interest is booklet on



SPNEA photo showing <sup>2nd</sup> Adams House (far left, since demolished)  
entrance to Keith's 1894 Theatre at 547 Washington, and  
entrance to the Boston Theatre, demolished to make way for  
the Savoy. Photo dated 1904



Bldgs W Side Wash St Nos 541-561

MAR 27, 04







549-563

NR Area A # TH-1ADDRESS Washington St. COR.

(main entrance at #559)

NAME Paramount Theatre/ (same)

present

original

MAP No. 24N/12ESUB AREA Theatrebuilding permit 10/4/30DATE, 1930-32opening 2/26/32

source

ARCHITECT Arthur H. Bowditch

(permit)

source

BUILDER George B.H. Macomber

"

source

OWNER Adams HouseRealty Co. /

original

present

PHOTOGRAPHS 1 5/5 +file (interior 12/1, 2/2, 3/3, 3/4, 3/5, 3/6).79

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
 (non-residential) theatre and 3 stores

NO. OF STORIES (1st to cornice) equivalent to 5 in plus \_\_\_\_\_  
 height

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
 (Other) brick stone concrete iron/steel/alum.  
 (cast stone)

BRIEF DESCRIPTION 3-bay Moderne theatre facade articulated with flat, vertical design elements characteristic of the 1930's. Central bay defined by cable-fluted pilasters rising from marquee to roofline. Side bays feature single elongated windows covered by metal grillwork in geometric patterns, with Paramount and Publix emblems above. Original Art Deco upright sign and original marquee (covered by later paneling)

EXTERIOR ALTERATION minor moderate drastic some alterations to entrance and marquee (appear reversible)

CONDITION good fair poor \_\_\_\_\_ LOT AREA 13,116 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Part of architecturally notable ensemble

(NR "Washington Street Theatre District") across from proposed Lafayette Pl

(Map)

SIGNIFICANCE (cont'd on reverse) The Paramount is significant as one of the city's first theatres built exclusively for moving pictures and as the best Boston example of the Art Deco style in theatre architecture. The theatre has been called Boston's most elaborate Art Deco building of any type.

When it opened in 1932, the Paramount was billed as "the first intimate de luxe picture house Boston has seen." It differed from the palatial Metropolitan, an earlier movie theatre (now the Music Hall), by

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/	_____	Science/	_____
The Arts	<u>X</u>	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

offering a "homelike", ultra-modern interior designed specifically for the best possible projection of films, rather than for film/stage show combination. (The presence of backstage dressing rooms and musician's rooms indicates that some live entertainment was also anticipated.)

The theatre, which seated about 1500 and remains remarkably intact, features polished oriental walnut and African ebony walls, Art Deco wall murals, and "modernistic seat coverings" (since replaced). Among other attractions, the Paramount had a "seat board" for locating vacant seats, a lounge under the theatre for meeting friends, and a Wurlitzer organ which could be raised or lowered to stage level as desired.

The first feature was "Shanghai Express" with Marlene Dietrich. The program also contained a Burn's and Allen cartoon, a Minnie the Moocher cartoon, new reels and "other novelties" plus the organ.<sup>2</sup>

Architect Arthur Bowditch also designed the Old South Building (1902), the Hotel Somerset, the Stoneholm apartments in Brookline, and the 1903 Park Theatre remodelling (by Bowditch and Stratton). Many of the design motifs appear in other Paramount theatres elsewhere in the U.S.

The Paramount was erected on the site of several hostelrys which served early theatre enterprises. The first was the Lamb Tavern (1745). The first stage from Boston to Providence left from its doorstep in 1767. Later Laban Adams erected the Greek Revival Adams House, considered the finest hostelry

Preservation Consideration (accessibility, re-use possibilities, capacity its time, for public use and enjoyment, protection, utilities, context) (The 2nd Adams House was demolished to make way for the Paramount)

Preservation Recommendations:

- 1) Recommended for study as possible Boston City Landmark (Interior & exterior)
- 2) Part of "Washington Street Theatre District" (National Register District) (listed in 1979)

Current Status: The Paramount closed down in Feb. '76 and has suffered some and water damage since that date. Negotiations are underway between BRA officials and Hank Alford, developer who would like to convert the bldg. to 900-seat restaurant/dinner theatre at est. cost of \$1m. Bldg would be restored.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) Targeted opening date is Jan 19

1. Boston Herald, 2/26/31 p. 19 (adv.)
2. Boston Globe, 2/26/32 p. 1 and 17 (also p. 12 of 2/25/32, adv.)
3. Douglass S. Tucci, "The Boston Rialto..." City Cons. League, 1977
4. Douglass S. Tucci, Built in Boston, 1968 (index)
5. Harvard Univ. Theatre Collection, Paramount file.



ADDRESS 565 Washington St. COR. \_\_\_\_\_NAME \_\_\_\_\_  
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1895-1902 Atlas (no permit) \_\_\_\_\_  
sourceARCHITECT \_\_\_\_\_  
sourceBUILDER \_\_\_\_\_  
sourceOWNER \_\_\_\_\_  
original presentPHOTOGRAPHS 1 6/6 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercialNO. OF STORIES (1st to cornice) 5 plus \_\_\_\_\_

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION 3-bay pier and spandrel commercial building with brick block cornice.

EXTERIOR ALTERATION minor moderate drastic remodelled storefront

CONDITION good fair poor LOT AREA 4545 sq. feetNOTEWORTHY SITE CHARACTERISTICS One of two building on the block not included in "Washington Street Theatre District" NR listingSIGNIFICANCE. (cont'd on reverse) This turn-of-the-century brick commercial building, of minor to no architectural interest, stands on the site of the small frame building where BF Keith began his "Museum of

(Map)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

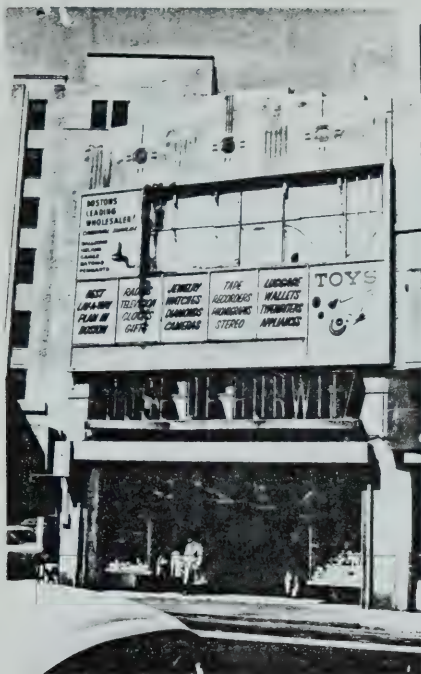
Curiosities" and initiated his vaudeville career in 1882-83.  
(see forms for 539 and 547 Washington)

Preservation Consideration (accessibility, re-use possibilities, capacity  
for public use and enjoyment, protection, utilities, context)

Not recommended for protective designation.

Bibliography and/or references (such as local histories, deeds, assessor's  
records, early maps, etc.)





569  
ADDRESS Washington COR. \_\_\_\_\_  
NAME \_\_\_\_\_  
present original  
MAP No. 24N/12E SUB AREA Theatre  
DATE 1935 Building permit 4/16/1935  
source  
ARCHITECT Shepard & Slearus "  
source  
BUILDER Hew Construction Co. "  
E. Sohler Welsh & source  
OWNER Sylvester Brown, Trus./  
original present  
PHOTOGRAPHS 1 6/5 79

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) one store

NO. OF STORIES (1st to cornice) 2 plus

ROOF      flat                      cupola                      dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick (stone) limestone concrete iron/steel/alum.

BRIEF DESCRIPTION Moderne commercial building with characteristic cable fluted pilasters and stepped-parapet roof treatment

EXTERIOR ALTERATION    minor    moderate    drastic    1st floor completely modernized  
sign obscuring 2nd floor

CONDITION good fair poor LOT AREA 4328 sq. feet

NOTEWORTHY SITE CHARACTERISTICS One of two buildings on block not included in  
NR "Washington St. Theatre District" Vacant lot directly to south

SIGNIFICANCE. (cont'd on reverse) Fair example  
of Moderne architecture which has lost  
its visual interest because of insensitive  
alterations.

(Map)

(M+) June, 1979

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)





589-595 2-20 Avery St.  
 ADDRESS Washington St. COR. Haymarket Place

NAME Hotel Avery (same)

present original

MAP No. 24N/12E SUB AREA Theatre

DATE 1914 Building permit

source  
 C.H. Blackall & "  
 ARCHITECT Hurd & Gore

source

BUILDER Haynes Construction Co. Arch. Club  
source Yearbook<sup>2</sup>

OWNER Commonwealth Assoc./  
original present

PHOTOGRAPHS 1 5/1 .79

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
non-residential hotel & stores

NO. OF STORIES (1st to cornice) 10 plus           

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
 (Other) brick stone limestone concrete iron/steel/alum.  
trim

BRIEF DESCRIPTION "Colonial Revival" commercial building with narrow 3-bay principal facade on Wash. and block-long 17-bay facade on Avery. Classical detailing in limestone concentrated on lower 3 floors (1st fl. now heavily altered); upper floors generally feature paired windows (or single windows along Wash) with 1/1 sash, jack arch lintels & stone keystones. Stone dentil cornice.

EXTERIOR ALTERATION minor - moderate drastic heavily altered storefront

CONDITION good fair poor LOT AREA 5625 sq. feet

NOTEWORTHY SITE CHARACTERISTICS L-shaped corner building with facades on  
Washington and Avery

(Map)

SIGNIFICANCE. (cont'd on reverse) This notable,  
well-preserved  
eclectic "Colonial" brick hotel contributes

to the Washington streetscape and was  
designed by the prominent Boston architect  
Clarence H. Blackall. Built as a first-

class hotel, the Avery was promoted as "the

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

latest and most modern hotel in the City" with up-to-date features including complete fireproofing & all outside rooms each with a bath.<sup>2</sup>

According to contemporary newspaper accounts,<sup>1</sup> the first floor was to be occupied by an elaborate hotel office, reading room and public dining room. A rathskeller was planned for the basement near Haymarket Place. The second floor was given over to dining rooms and banquet rooms and the rest of the floors to sleeping rooms except for "sample rooms" on the 11th floor. Interior wood finish was gum wood with mahogany stain. The style of the building was termed "French Renaissance" and cost was estimated at \$1,250,000.<sup>1</sup>

The land on which the Avery stands was cleared in 1914 as part of the widening of Avery St. from 12 to 40 ft. The hotel was constructed just after this change in street pattern, on the resulting narrow lot.

The Avery Hotel is typical of the eclectic use of Colonial and classical motifs common in some of Blackall's work, particularly the Wilbur Theatre. Blackall was also adept at other popular styles which he used in other buildings in the theatre area (the Colonial, Modern, Metropolitan/Music Hall, Pilgrim/Olympia, Publix/Gaiety and the Little and Demmon Buildings) and is credited with building the first steel-frame bldg. in Boston, the Carter/Winthrop Bldg. of 1888, an example of Blackall's interest in the technological side of architecture.

The Avery is still in use as a hotel.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Globe 10/10/1914
2. Architectural Club Yearbook, 1916, p. 184 (advertisement for Haynes Const. Co. with illustration of hotel.)





597-603  
ADDRESS Washington St. COR. Fayette Court  
(alley)  
NAME /Pope Manufacturing Co.  
present original  
MAP No. 24N/12E SUB AREA Theatre  
DATE probably 1881 City Directories  
Atlas date range is source (no permit)  
1874-1883  
ARCHITECT source  
BUILDER source  
OWNER Herbert G. Perry, Trus.  
/ 44 Bromfield St.  
original present  
PHOTOGRAPHS 1 5/2, 2 4/6 .79

Ward 3, Parcel #4893 UTM#19/330060/4690790  
(Individual Ref. #)

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) offices and bicycle showrooms

NO. OF STORIES (1st to cornice) 4 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Neo-Grec commercial building with the squared geometric forms and incised decoration characteristic of this "Victorian Renaissance" style. Modern storefront; 2 wide show windows at level 2 followed by 2 stone upper floors divided into 6 bays by stone pilasters carved in one of 4 designs; capped lintels at level 3. Dentil cornice.

EXTERIOR ALTERATION minor (moderate - drastic) 1) storefront completely altered  
2) stone 2nd fl. replaced by show windows 3) orig. parapet removed

CONDITION good (fair) poor LOT AREA 5811 sq. feet removed

NOTEWORTHY SITE CHARACTERISTICS With the neighboring #611 Washington,  
this building helps establish the characteristic 4-6 story height  
of lower Washington St.

(Map)

SIGNIFICANCE. (cont'd on reverse) This late 19th century commercial building is significant as one of only two Neo-Grec examples in the theatre area\* and, historically, as the Boston headquarters from 1881-1886 of the Pope Manufacturing Company, manufacturers of the first American bicycle.

In 1877 Albert Pope began importing English bicycles and in 1878 his Boston-based company became the first manufacturer of

(NRI) June, 1979

\*the other, at 141 Stuart, is scheduled to be demolished

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	<u>X</u>
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	<u>X</u>
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

the vehicles in America, built under the trade name "Columbia" in the factory of the Weed Sewing Machine Company in Hartford, Conn.<sup>3</sup>

Pope moved its principal offices and showrooms from 87 Summer St. to 597 Washington St. in 1881, probably the date of completion of the present structure. The company, which also had showrooms in New York and Chicago, remained on Washington St. until 1886, when they moved to 79 Franklin. By the 1890's, Pope Manufacturing had transferred its interests to Hartford, where the factory had always been located.<sup>3</sup>

Columbia bicycles were advertised as "the finest in the world," "a modern vehicle for convenient transportation and recreation."<sup>2</sup> The first models were of the type known as the "Ordinary" or high-wheeler and were relatively hazardous because the rider's center of gravity was toward the front.<sup>3</sup> Because the bicycle was a new mode of travel at the time, the company ran a riding school on the Washington St. premises offering free lessons for novice purchasers.<sup>2</sup>

In the first decade of the 20th century, the building became one of the offices and salesrooms for the Goodman, Leavitt and Yatter Company, sellers of billiard tables and supplies and operators of a billiard parlor on the premises.

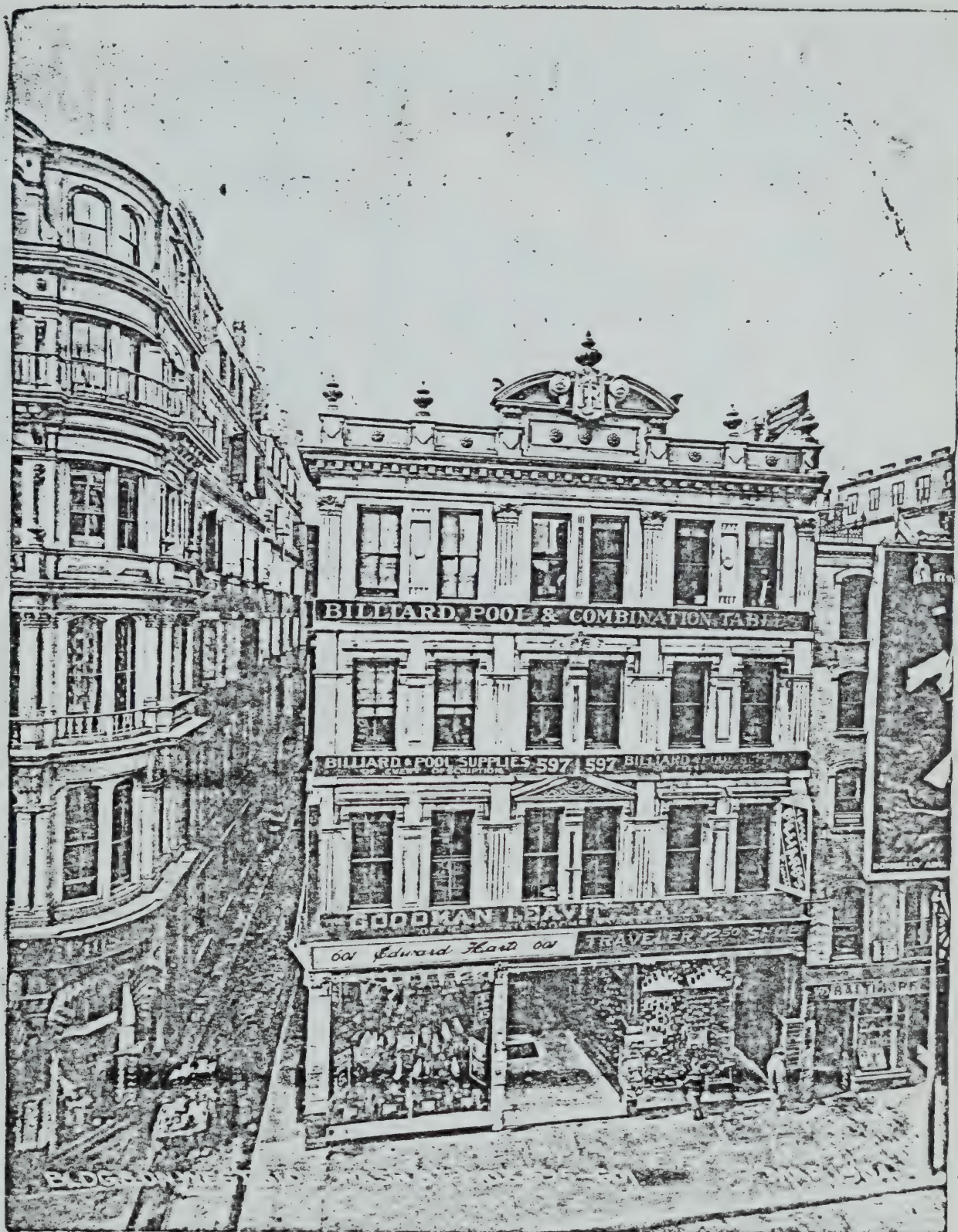
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Recommended for individual listing.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. King's Handbook of Boston, 1885, p. 340-341
2. Boston City Directories, 1880's, advertisements
3. Smith Oliver and Donald Berkebile, Wheels and Wheeling, The Smithsonian Cycle Collection, Smithsonian Studies in History and Technology #4 Washington, 1974 p. 17.





SPNEA photo of 1904 showing #597-601 Washington St. before alterations.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 84





The new Catalogue of the Pope Manufacturing Co. is one of the most elegant and instructive of trade publications. In a discriminating, scientific way, it describes and illustrates the best points in the construction and operation of the bicycle. Enclose a three-cent stamp for it.

THE POPE MANUFACTURING CO.,  
MAKERS AND WHOLESALE AND RETAIL DEALERS IN BICYCLES, WHEELMEN'S SUPPLIES, TRICYCLES, ETC., ETC.,  
Warerooms, 597 Washington Street, Boston.

189-2





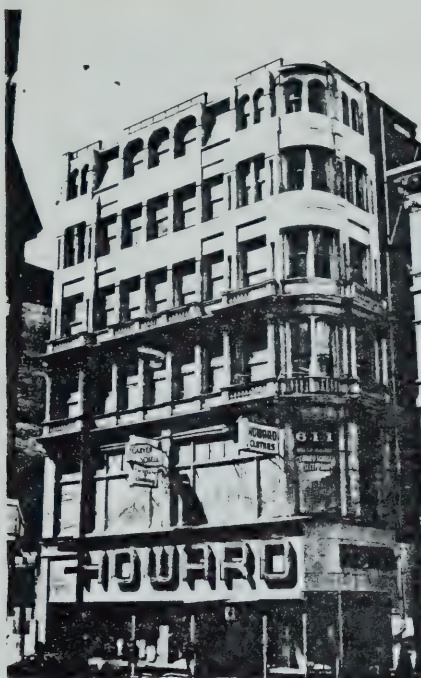
SPNEA  
photo  
(1904)

Building with "Wilson" sign was torn down for construction of the new Avery St. The only building in the picture which is still standing is # 597-601 Washington (far left)









605-611  
ADDRESS Washington St. COR. Fayette Court  
Parker Bldg. (alley)  
NAME /Henry F. Miller Piano-forte  
present original Establishment

MAP No. 24N/12E SUB AREA Theatre

DATE 1875 Deed Research <sup>1</sup>  
source

ARCHITECT \_\_\_\_\_  
SOURCE \_\_\_\_\_

BUILDER \_\_\_\_\_ source \_\_\_\_\_ Mass.  
A.W. Perry Inc. Corp

OWNER James Parker/  
original present

PHOTOGRAPHS 1 5/3, 23/1 .79 .

Ward 3, Parcel 4869 UTM# 19/330060/4690770  
(Ind. Ref. #)

TYPE (residential) single double row 2-fam. 3-deck ten apt. (ind. Ref. #)  
(non-residential) piano factory and showrooms

NO. OF STORIES (1st to cornice) 6 plus

ROOF      flat                      cupola                      dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum. cast iron

BRIEF DESCRIPTION Renaissance Revival cast-iron front with 7 bays along Washington, a curved bay at the corner, and one cast-iron bay on Fayette folled by a brick side wall. Modern storefront; wide show windows at level 2; ornate, intact level 3 with engaged pilasters & some free-standing columns between segmental-headed windows; cornice between 3rd & upper floors, where detailing has been encased or removed.

EXTERIOR ALTERATION minor (moderate - drastic) 1) 1st, 2nd, and 4th-6th floors  
all altered to some degree  
CONDITION good (fair) poor LOT AREA 7059 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Curved bay emphasizes corner site. Building is important to streetscape in establishing medium height (4-6 stories) characteristic of lower Washington St.

SIGNIFICANCE (cont'd on reverse) As one of  
only six cast iron buildings remaining in the  
Boston, <sup>66</sup> this building is significant pri-  
marily as a rare architectural type and  
secondarily for its history as the headquar-  
ters from 1875-1885 of a major Boston  
piano company.

The construction date of 1875 can be firmly established because in that year the owner, James Parker, took out a

(Mad)

(NRI) June, 1979

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

|               |       |              |       |                |       |
|---------------|-------|--------------|-------|----------------|-------|
| Aboriginal    | _____ | Conservation | _____ | Recreation     | _____ |
| Agricultural  | _____ | Education    | _____ | Religion       | _____ |
| Architactural | X     | Exploration/ | _____ | Science/       | _____ |
| The Arts      | _____ | settlement   | _____ | invention      | _____ |
| Commerce      | _____ | Industry     | _____ | Social/        | _____ |
| Communication | _____ | Military     | _____ | humanitarian   | _____ |
| Community/    | _____ | Political    | _____ | Transportation | _____ |
| development   | _____ |              |       |                |       |

Significance (include explanation of themes checked above)

mortgage on the property in the amount of \$110,000, probably the cost of the new building. By the end of 1875 the building was occupied by the Henry F. Miller Piano-forte Establishment, a Boston-based company founded in 1863 which manufactured pianos sold nationwide and advertised as "celebrated among other points of superiority for their great durability in every climate beauty of proportion and finish, and a peculiar musical quality all their own. The company made mostly grand pianos. The new building on Wash. St featured manufacturing facilities and "elegant and complete warerooms".

After 10 years the company joined other piano dealers in moving to the new "piano row" where their showroom at #156 Tremont also had a recital hall.

From 1882 to 1895 the Washington St. structure was also occupied by J.B. Barnaby & Co, fashion clothiers (at #607-609). From 1895-1906 it was occupied by Pitts Kimball Department Store. In 1910 it housed Childs Restaurant, the E.B. Wood Piano Co (located there only one year) and the Coupon Music Publishing Company.

Of the 21 cast iron buildings marked on the 1888 Bromley Atlas, only six survive today: 120 Fulton (McLauthlin Bldg), 114 State, 169-173 Summer, 40-46 Summer, 13-17 Milk, and 607-611 Washington. The alterations to the upper floors of 607-611 Washington may be partially reversible by removal of encasing.

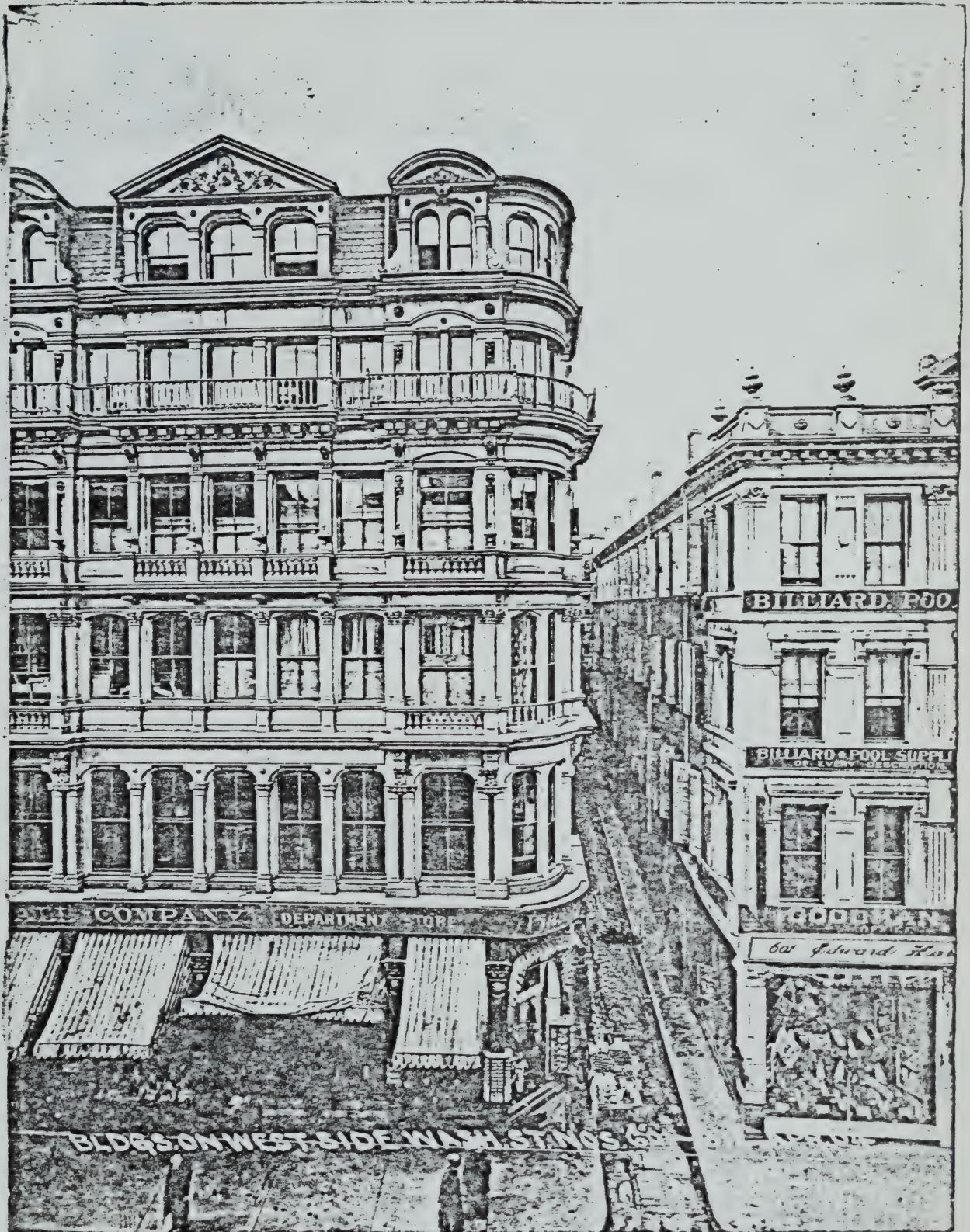
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Recommended for individual listing.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Suffolk County Courthouse, Book 1252 p. 141 Mortgage, James Parker to Mass. Hospital Life Insurance Co, Jan. 11, 1875. (NB- Building does not appear on 1874 Atlas; in 1875 the Miller Co. is listed there, a further confirmation of the 1875 date.)
2. Boston and Its Points of Interest, 1895 publication of the Chamber of Commerce (at Widener Library)
3. 1875 Boston City Directory
4. Contributions to the Art of Music in America by the Music Industries of Boston, 1640-1936, by Christine Ayars, New York, 1937 p. 125
5. Photographs, SPNEA Washington St. file.





SPNEA photo of 1904 showing #605-611 Washington St. before alterations.





BOSTON LANDMARKS COMMISSION

Building Information Form Form No.            Area CBDADDRESS 619-631 Washington COR.           NAME State Theatre/Hub Theatre/ Park Theatre  
present originalMAP No. 24N/12E SUB AREA Theatre  
1879- original theatre (opened 4/14/1879)  
DATE (present facade probably dates from  
1937 remodelling) sourceARCHITECT             
sourceBUILDER             
sourceOWNER             
original presentPHOTOGRAPHS 1 5/4.79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) theatreNO. OF STORIES (1st to cornice) 6 plus           ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.  
(cast stone)

BRIEF DESCRIPTION Symmetrical Moderne facade of 7 bays separated by rising piers, with spandrels slightly recessed on upper 4 stories and decorated with vertical fluting pattern. Chicago windows; first and seventh bays project slightly and feature eagle medallions just below the roofline.

EXTERIOR ALTERATION minor moderate drastic heavily altered storefrontCONDITION good fair poor            LOT AREA 14,926 sq. feetNOTEWORTHY SITE CHARACTERISTICS Irregularly-shaped building with theatre  
extending back over 200 feet into the block.

(Map)

SIGNIFICANCE (cont'd on reverse) The State/Park  
is historically notable as the oldest  
surviving Boston playhouse and one of only  
two surviving 19th century theatres. Its  
architectural significance is negligible,  
however, because both interior and exterior  
have been totally rebuilt and almost nothing  
remains of the 1879 theatre except the  
basic shell.

(N-) June, 1979

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

|               |          |              |       |                |          |
|---------------|----------|--------------|-------|----------------|----------|
| Aboriginal    | _____    | Conservation | _____ | Recreation     | <u>X</u> |
| Agricultural  | _____    | Education    | _____ | Religion       | _____    |
| Architactural | <u>X</u> | Exploration/ | _____ | Science/       | _____    |
| The Arts      | <u>X</u> | settlement   | _____ | invention      | _____    |
| Commerce      | _____    | Industry     | _____ | Social/        | _____    |
| Communication | _____    | Military     | _____ | humanitarian   | _____    |
| Community/    | _____    | Political    | _____ | Transportation | _____    |
| development   | _____    |              |       |                |          |

Significance (include explanation of themes checked above)

The Park Theatre, which seated about 1200, was built for Henry Abbey, who with his partner after 1880, John Schoeffel, brought New York companies and foreign attractions to the Park. Actors who played there included Edwin Booth and Fanny Davenport.<sup>1</sup> In 1889 Abbey & Schoeffel left to manage the new Tremor Theatre. In the gay nineties, the theatre was used for light comedies and was owned by Charlotte "Lotta" Crabtree, a very wealthy actress who left \$4 mill to various charities on her death in 1924.<sup>2</sup> It was Lotta who appeared in the opening performance of the Park, on April 14, 1879 in "La Cigale."

The theatre was totally remodelled in 1903 by architects Bowditch and Stratton in the "French Renaissance" style.<sup>4</sup> Interior redecoration was by L. Haberstroth & Sons; goal was to increase comfort and improve sight lines. In 1919 the Park was remodelled into a movie theatre "for the best and choice of photo plays" and redecorated again.<sup>6</sup> In 1924 the theatre returned to legitimate stage plays, was redecorated again, and attempted to regain 1st class status under A.L. Erlanger.<sup>8</sup> In the 1930's the theatre became Minsky's Park Burlesque, "where Gypsy Rose Lee took 'em off."<sup>3</sup> The theatre underwent extensive alterations again in 1937 when it was converted to the Hub Theatre for movies.<sup>8</sup> The present interior appears to date principally from that era.

The Park was erected within the walls of the 1875 "Beethoven Hall" which had been constructed for musical concerts but was unable to attract an audience.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

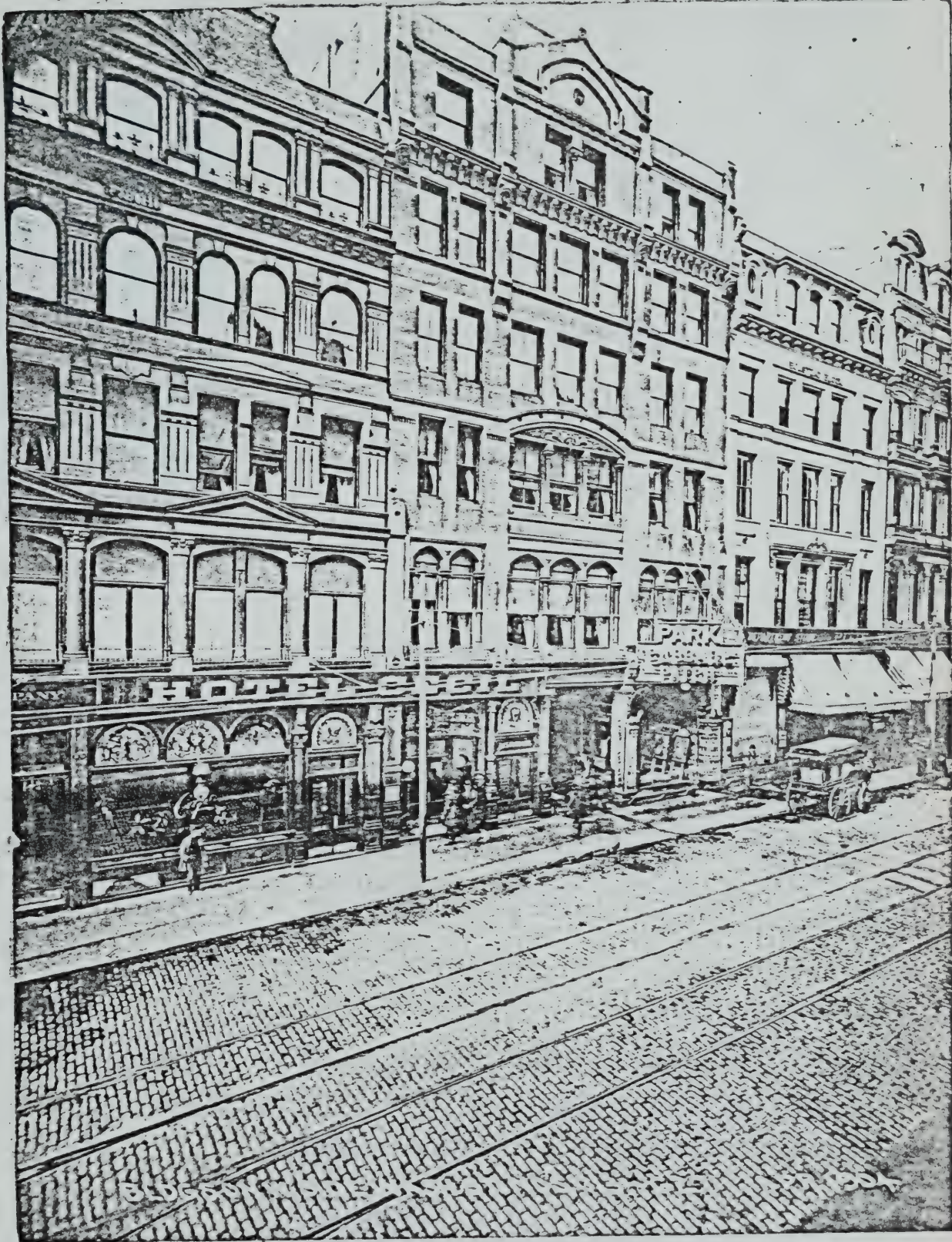
Not recommended for any protective designation.

(the theatre has undergone extensive remodelling at least four times and the only details that might be from 1879 are 3 door architraves and a ceiling molding. Both interior and exterior are undistinguishable examples of Depression-era building, with no possibility of any type of restoration to the 19th century baroque of the original. The theatre is presently used for adult films.)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Smith's Boston and Vicinity, 1887, p. 89
2. Douglass S. Tucci, "The Boston Rialto..." City Cons. League, 1977,
3. Elliot Norton, Broadway Down East, 1978, p. 19
4. Boston Herald, 9/4/1903 p. 11.
5. Boston Globe, 9/4/1903
6. Boston Traveler, 8/30/1919.
7. "Theatres of Today" in the Bostonian, Vol. 2, Sept. 1895(5301.45)
8. Scrapbook of newspaper clippings, BPL Fine Arts Room.
9. Boston Globe, 2/18/1912 (article on Lotta Crabtree)
10. King's How to See Boston, 1895, p. 104
11. Boston Illustrated





SPNEA photo of 1904 showing original facade of the Park (now State) Theatre. Present facade probably dates from the late 1930's. Building at far right is the only one still standing (#605-611 Washington )







659-665 Boylston Square  
ADDRESS Washington St. COR. (closed alley)

NAME Publix Theatre/ Gayety Theatre  
present original

MAP No. 24N/12E SUB AREA Theatre  
building permit 5/14/1908

DATE 1908 opening 11/23/1908  
source

ARCHITECT Clarence H. Blackall (permit)  
source

BUILDER not listed on permit  
source

OWNER Boylston Market Assoc/  
original present

PHOTOGRAPHS 8 6/5 '79

TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) theatre

NO. OF STORIES (1st to cornice) 6 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick/yellowstone granite concrete iron/steel/alum.

BRIEF DESCRIPTION 5-bay "Tapestry Brick" steel frame building of pier and spandrel construction. Heavily altered first floor; second floor retains original cast iron storefront; upper four brick stories are regular in fenestration, organized by rising piers and recessed spandrels ornamented with glazed mosaic geometrical patterns; paired and triple window units.

EXTERIOR ALTERATION minor moderate drastic storefronts modernized

CONDITION good fair poor LOT AREA 13,301 sq. feet

NOTEWORTHY SITE CHARACTERISTICS 5-story height of the building is characteristic of the lower Washington St. area. Contributes to streetscape

(Map)

SIGNIFICANCE (cont'd on reverse) The Publix/Gayety is notable as one of 14 Boston theatres by leading American theatre architect Clarence Blackall, as a good example of Blackall's eclectic interiors and technological innovations, and as a relatively intact example of one of the city's early burlesque playhouses.

The theatre, which seated 1700, was structurally advanced in its use of a single

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

|               |       |              |       |                |       |
|---------------|-------|--------------|-------|----------------|-------|
| Aboriginal    | _____ | Conservation | _____ | Recreation     | X     |
| Agricultural  | _____ | Education    | _____ | Religion       | _____ |
| Architectural | X     | Exploration/ | _____ | Science/       | _____ |
| The Arts      | X     | settlement   | _____ | invention      | _____ |
| Commerce      | _____ | Industry     | _____ | Social/        | _____ |
| Communication | _____ | Military     | _____ | humanitarian   | _____ |
| Community/    | _____ | Political    | _____ | Transportation | _____ |
| development   | _____ |              |       |                |       |

Significance (include explanation of themes checked above)

girder, called "one of the largest steel girders ever used in a building in this city"; to support the balcony, thus eliminating the need for support in columns.<sup>1</sup> Newspaper articles also noted the speed (5 months) in which the building was completed. The baroque interior featured a marble-walled vestibule (since remodelled), a balcony-mezanine plan with two tiers of boxes, and a red, gold and magenta color scheme.

The Gayety was built for a combination of "high class vaudeville" and burlesque, an entertainment art which did not have its present-day sordid connotations. In fact, management promised that "every effort will always be made to present performances of a light, merry, popular character of absolute cleanliness."<sup>1</sup> priced from 10 to 75¢, with two performances daily. The theatre opened with Charles Waldron's "famous Toscadero company of burlesquers." In 1912 it advertised acts like "20 beautiful diving girls... 250 gallons of water are used." Sample fare in the late '30's included "The Naughty Nifties" with Bubbles Yvonne and "Blondes over Boston."\* In the 1950's the theatre was turned over to films and renamed the Publix; it is presently operated by E.M. Loews and used for second-run movies.

The Gayety was built on the site of the old Lyceum Theatre, which offered a similar fare of comedy, vaudeville & burlesque. The Lyceum was built on the approximate site of the World's Museum, another early theatre.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

( \*The Gayety was closed down for a week in 1939 by the city Board of Censor because of the salacious costumes and performances.)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Sunday Globe, 11/22/1908 (desc. of opening and illus.)
2. Herald, 11/24/1908
3. Boston Post, Journal and American, 6/10/1908



669-679

ADDRESS Washington St. COR. 1-13 LaGrange  
Corner Smoke Shop  
NAME Eros X Cinemapresent originalMAP No. 24N/12E SUB AREA TheatreDATE 1976  
sourceARCHITECT \_\_\_\_\_  
sourceBUILDER \_\_\_\_\_  
sourceOWNER \_\_\_\_\_  
original presentPHOTOGRAPHS 8 6/6 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) retail and cinemaNO. OF STORIES (1st to cornice) 2 plus \_\_\_\_\_ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION non-descript modernEXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor LOT AREA 6146 sq. feetNOTEWORTHY SITE CHARACTERISTICS corner building

SIGNIFICANCE. (cont'd on reverse) \_\_\_\_\_

Does not contribute architecturally

(Map)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

|               |       |              |       |                |       |
|---------------|-------|--------------|-------|----------------|-------|
| Aboriginal    | _____ | Conservation | _____ | Recreation     | _____ |
| Agricultural  | _____ | Education    | _____ | Religion       | _____ |
| Architectural | _____ | Exploration/ | _____ | Science/       | _____ |
| The Arts      | _____ | settlement   | _____ | invention      | _____ |
| Commerce      | _____ | Industry     | _____ | Social/        | _____ |
| Communication | _____ | Military     | _____ | humanitarian   | _____ |
| Community/    | _____ | Political    | _____ | Transportation | _____ |
| development   | _____ |              |       |                |       |

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) \_\_\_\_\_

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) \_\_\_\_\_



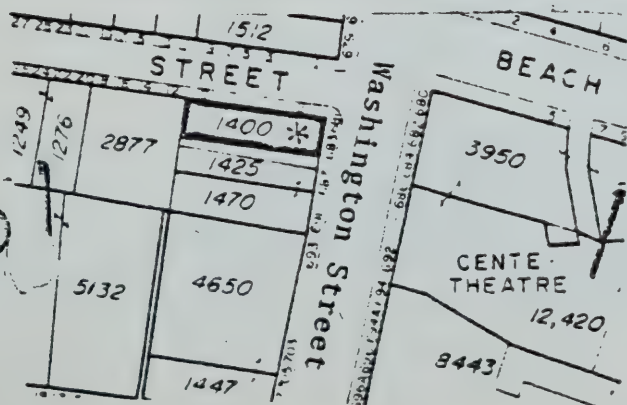
## BOSTON LANDMARKS COMMISSION

Building Information Form Form No. \_\_\_\_\_ Area CBDNR Ind. # TH-59

681-683

ADDRESS Washington St. COR. LaGrange St.NAME Hayden Building (same)  
present originalMAP No. 24N-12E SUB AREA \_\_\_\_\_DATE 1875 (Building Permit)  
sourceARCHITECT H.H. Richardson "  
sourceBUILDER Norcross Brothers "  
sourceOWNER Heirs of John C. Hayden/ Joseph P. Ball  
original presentPHOTOGRAPHS 11a 5/6.79Ward 3, Parcel #4920, UTM# 19/330020/46906  
(Ind. Ref. #)TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) commercialNO. OF STORIES (1st to cornice) 5 plus -ROOF flat cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone Longmeadow concrete iron/steel/alum.  
brownstoneBRIEF DESCRIPTION Narrow Romanesque commercial structure with characterist  
Richardsonian features including strong massing, simple outlines and  
large scale stone detailing, major entrance on Washington St (now altere  
EXTERIOR ALTERATION minor moderate drastic alterations to both 1st floor  
CONDITION good fair poor \_\_\_\_\_ LOT AREA 1400 sq. feet facades  
NOTEWORTHY SITE CHARACTERISTICS Building fills entire lot; narrow 22ft.  
facade faces Washington St, with 62 ft. along LaGrangeSIGNIFICANCE (cont'd on reverse) Last extant  
commercial building in Boston designed  
by H.H. Richardson and one of less than  
ten commercial buildings ever designed by  
the eminent architect. In massing and

(NRI)



Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

|                           |          |                            |       |                         |       |
|---------------------------|----------|----------------------------|-------|-------------------------|-------|
| Aboriginal                | _____    | Conservation               | _____ | Recreation              | _____ |
| Agricultural              | _____    | Education                  | _____ | Religion                | _____ |
| Architectural             | <u>X</u> | Exploration/<br>settlement | _____ | Science/<br>invention   | _____ |
| The Arts                  | _____    | Industry                   | _____ | Social/<br>humanitarian | _____ |
| Commerce                  | _____    | Military                   | _____ | Transportation          | _____ |
| Communication             | _____    | Political                  | _____ |                         |       |
| Community/<br>development | _____    |                            |       |                         |       |

Significance (include explanation of themes checked above)

facade articulation, the building is said to foreshadow Richardson's 1886 Marshall Field Wholesale Store in Chicago, considered by architectural historians to have provided many of the design solutions for the facade treatment of Chicago skyscrapers of the late 1880's and 1890's. Thus the Hayden Building assumes significance as an early, long unrecognized prototype for the modern skyscraper.

Henry Hobson Richardson (1838-1886) has been termed "the champion of 19th century American architecture," pioneering a distinctive personal style which proliferated in America and is now termed Richardsonian Romanesque. Richardson designed a number of important Boston public and institutional buildings including Trinity Church, Sever and Austin Halls at Harvard, and numerous public libraries and railroad depots, as well as important national commissions such as the Albany City Hall (1880) and Allegheny County Buildings in Pittsburg (1883-8)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

The Hayden Building, located in the Boston Adult Entertainment District, is now (1978) vacant on the upper three floors. The area is targeted for environmental upgrading and economic improvement and development proposals have been made for this and adjacent blocks. Preservation of the Hayden Building and compatibility of any new construction should be a primary consideration of any development proposal.

Designated a Boston Landmark on 11/30/77  
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Report of the Boston Landmarks Commission on the potential designation of the Hayden Building as a Landmark under Chapter 772 of the Acts of 1975 (includes extensive bibliography)
2. Zaitzevsky, Cynthia, "A New Richardson Building" Journal of the Society of Architectural Historians, Vol XXII, no. 2, May, 1973.
3. Hitchcock, Henry R, The Architecture of H.H. Richardson and His Times, Cambridge, 1966
4. Building Department, Boston City Hall (building permit- 1875)



681-683 Washington St.



The Hayden Building (681-683 Washington) in 1904. (SPNEA photo)

Kellher-liquors



687-691

ADDRESS Washington St. COR. \_\_\_\_\_NAME Intermission Lounge

present

original

MAP No. 24N/12E

SUB AREA

TheatreDATE 1970's

source

ARCHITECT \_\_\_\_\_

source

BUILDER \_\_\_\_\_

source

OWNER \_\_\_\_\_

original

present

PHOTOGRAPHS 8 5/1 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) nightclubNO. OF STORIES (1st to cornice) 2 plus \_\_\_\_\_ROOF flat cupola \_\_\_\_\_ dormers \_\_\_\_\_MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone \_\_\_\_\_ concrete iron/steel/alum.BRIEF DESCRIPTION non-descript modernEXTERIOR ALTERATION minor moderate drastic \_\_\_\_\_CONDITION good fair poor \_\_\_\_\_ LOT AREA 2895 sq. feetNOTEWORTHY SITE CHARACTERISTICS Located directly to the south of theHayden Building

SIGNIFICANCE (cont'd on reverse) \_\_\_\_\_

Does not contribute architecturally

(Map)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

|               |       |              |       |                |       |
|---------------|-------|--------------|-------|----------------|-------|
| Aboriginal    | _____ | Conservation | _____ | Recreation     | _____ |
| Agricultural  | _____ | Education    | _____ | Religion       | _____ |
| Architectural | _____ | Exploration/ | _____ | Science/       | _____ |
| The Arts      | _____ | settlement   | _____ | invention      | _____ |
| Commerce      | _____ | Industry     | _____ | Social/        | _____ |
| Communication | _____ | Military     | _____ | humanitarian   | _____ |
| Community/    | _____ | Political    | _____ | Transportation | _____ |
| development   | _____ |              |       |                |       |

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



693-703

ADDRESS Washington St. COR.NAME "Adult XXX Shows"presentoriginalMAP No. 24N/12ESUB AREA TheatreDATE 1970'ssourceARCHITECT                                 sourceBUILDER                                 sourceOWNER                                 originalpresentPHOTOGRAPHS 8 5/2 '79TYPE (residential) single double row 2-fam. 3-deck ten apt.  
non-residential peep showsNO. OF STORIES (1st to cornice) 1 plus                 ROOF flat cupola                  dormers                 MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone                  concrete iron/steel/alumBRIEF DESCRIPTION non-descript modernEXTERIOR ALTERATION minor moderate drastic                 CONDITION good fair poor                  LOT AREA 4650 sq. feetNOTEWORTHY SITE CHARACTERISTICS Replaced row of 4-story Greek Revival  
brick gable-across buildings like the one still standing at #705-7SIGNIFICANCE (cont'd on reverse)                                 Does not contribute architecturally

(Map)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

|               |       |              |       |                |       |
|---------------|-------|--------------|-------|----------------|-------|
| Aboriginal    | _____ | Conservation | _____ | Recreation     | _____ |
| Agricultural  | _____ | Education    | _____ | Religion       | _____ |
| Architectural | _____ | Exploration/ | _____ | Science/       | _____ |
| The Arts      | _____ | settlement   | _____ | invention      | _____ |
| Commerce      | _____ | Industry     | _____ | Social/        | _____ |
| Communication | _____ | Military     | _____ | humanitarian   | _____ |
| Community/    | _____ | Political    | _____ | Transportation | _____ |
| development   | _____ |              |       |                |       |

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)





705-707  
ADDRESS Washington St. COR. 1-7 Stuart St.

| NAME | present | original |
|------|---------|----------|
|      |         |          |

MAP No. 24N/12E SUB AREA Theatre

DATE probably 1831 Deed Research <sup>1</sup>  
source

ARCHITECT \_\_\_\_\_

SOURCE

BUILDER \_\_\_\_\_  
source

OWNER Wm. Brown/

11a 5/3, 5/4, 5/5 present  
PHOTOGRAPHS 8 5/3, 2 6/6 • 79 .

TYPE residential single double row 2-fam. 3-deck ten apt.  
(non-residential) probably combined residential & one store

NO. OF STORIES (1st to cornice) 4 \* plus  $\frac{1}{2}$  (plus 3-story extension on Stuart gable across with

ROOF stepped parapet cupola - dormers none

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick stone \_\_\_\_\_ concrete iron/steel/alum.  
(common bond)

**BRIEF DESCRIPTION** Greek Revival building of 3 bays on Washington & 4 bays on Stuart, plus a 3-bay, 3-story extension on Stuart. All windows cut cleanly from brick with splayed brownstone lintels on front and rectangular sandstone lintels on side facade. Brick block cornice, asphalt-shingle pitch roof, brick parapet at Wash/Kneeland corner.\*

\* 1) 1st fl. totally modernized  
EXTERIOR ALTERATION minor moderate drastic 2) 2nd fl. altered on Wash. side  
badly

CONDITION good fair poor deteriorating NET AREA 1447 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Key corner located. Once part of row of

19th c. bldgs of similar mass & scale; now incompatible 1-2 story bldgs directly to north.

SIGNIFICANCE. (cont'd on reverse) This Greek

Revival dwelling is a good, typical example  
of the style occupying a strategic corner  
site at the entrance of the "Combat Zone"  
Until the past decade it was part of a

(M) June, 1979.

\*upper 2 floors and parapet removed 5/1979

209 (bldg has lost much of its significance)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

|               |       |              |       |                |       |
|---------------|-------|--------------|-------|----------------|-------|
| Aboriginal    | _____ | Conservation | _____ | Recreation     | _____ |
| Agricultural  | _____ | Education    | _____ | Religion       | _____ |
| Architectural | _____ | Exploration/ | _____ | Science/       | _____ |
| The Arts      | _____ | settlement   | _____ | invention      | _____ |
| Commerce      | _____ | Industry     | _____ | Social/        | _____ |
| Communication | _____ | Military     | _____ | humanitarian   | _____ |
| Community/    | _____ | Political    | _____ | Transportation | _____ |
| development   | _____ |              |       |                |       |

Significance (include explanation of themes checked above)

cohesive block of 4-story 19th c. structures most of which have since been destroyed. The building, now lacking its original context but still important to the streetscape, is badly deteriorating and in immediate danger of destruction.

Deeds indicate a probable date of 1831, when Wm. Brown, a druggist, purchased the property and immediately mortgaged it to John Parker. It is reasonable to speculate that Brown used the mortgage money to erect a combined residence and apothecary shop. The building had a first floor store in 1867 when it was described in the Sanborn Insurance Atlas as having a slate shingle roof and store under.

At the turn of the century the building was occupied by Wm. B. Hunt and was again an apothecary shop.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Building is very important to the Washington streetscape and is being demolished by neglect.

Present Status: 1st floor is now a modern fast-food restaurant, 2nd fl. is used for light manufacturing, and the 3rd and 4th floors are vacant. Levels 3 and 4 are open to weather damage from burnt-out hole in roof and sash-less windows. Fire damage occurred in Dec. 1978.

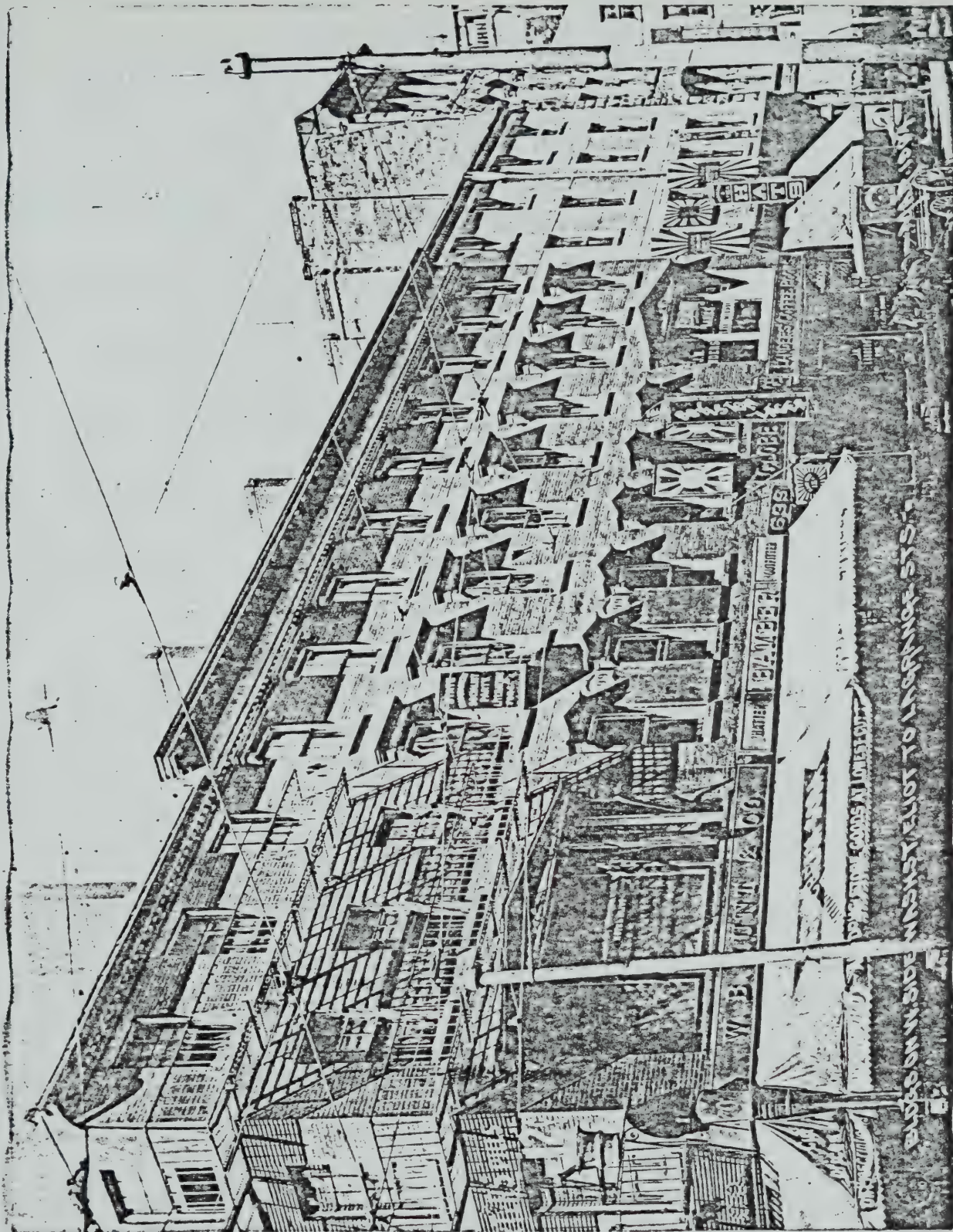
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Suffolk County Deeds, Book 351, pages 263, 265. See complete title search by Pat Wells for Boston Landmarks Commission.



SPNEA photo of # 681-707 Washington St. in 1904. Only the buildings at the far right (Hayden Building) and far left still remain.

705-707 Washington







July 1972

707 WASHINGTON STREET/ 1 STUART STREET, Boston, Mass.

DESCRIPTION: 4-1/2 story corner brick building with pitched, slate shingle roof.

Federal style commercial building appearing of 1820's vintage

(Wash. St. facade): 3-bay, plain lintels, Tile Bond brick courses, brick dentil cornice, ornamental tierod washers.

(Stuart St. facade): Georgian firewall extension distinctive feature.

Dimensions: 22-1/2' Washington St. (SE)  
61-1/2' Stuart St. (SW)  
5' passageway (NW)  
Adjoining block of homogenous scale and style buildings #695-701 Wash. St. (N)\*

ALTERATIONS: 2nd floor window facade removed and replaced with large paned windows.

OWNER: Royal Investment Corporation  
18 Warren St.  
Woburn, Mass. (Deeds history attached.)

TENANTS: (3): Macy Drug Store  
Allied Marking Device Co.  
Johnston Badge Co.

DATE OF  
STRUCTURE: Unclear. Building Department packet for #701-707 contained no original building permit.

1867 Sanborn Insurance Atlas shows building on this site of similar description: 4 story brick, slate shingle roof, with store under.

Style of building is similar to early 19th century structures on Chatham and Commercial Streets.

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\* Although harmonious in scale, building material and roof line, these three row buildings are more elaborate in lintels and other decorative features. Have interesting 2nd story windows - recessed wood panel bays under single decorated pediment.





## BUILDING'S INTEREST:

1. Forms historical environment.

The block of buildings #701-707, of which #707 is the corner building, along with a similar block on the NW corner of Washington and LaGrange Streets (#669-679) give this section of Washington Street a look and feeling of an early era.

Gives one sense of BEING IN HISTORY.

Genuine old-time street architecture which forms a living environment as opposed to museum-piece landmarks - Old Corner Bookstore and Old State House - isolated anachronisms on stage in modern times.

2. Early 19th century block buildings such as this relatively rare in other newer parts of the United States.

Of special interest to visitors and tourists. Should be saved for people who will live in the world after us.

3. Enhances character of Washington Street - unique street.

Interesting in total fabric of central shopping sector of Washington Street (City Hall to Stuart/Kneeland Sts.). Oldest looking part of the street. Forms exciting contrast with buildings further north - more pretentious grand-style commercial buildings, flamboyant theatre block speaking of vaudeville...

This strip of Washington Street has particular charm because of the narrowness and curve of the street and variety of building styles - unified hodgepodge/honkeytonk. Its character is perhaps unique among main shopping streets in large U.S. cities. Widening the street, or knocking down the theatre block and early 19th century block under discussion would make Washington Street indistinguishable from any other big city drag in the U.S.A.

4. Adds interest to street facades of Stuart and Kneeland Streets.

Its intimate scale, stylistic Georgian firewall extension, and warm old-looking brick make #707 stand out in interesting contrast to the other buildings. Especially intriguing view of building on curve can be seen upon entering Kneeland Street from the Surface Artery. Invites closer look.

Pat Wells





ADDRESS 707 WASHINGTON ST., Boston, Mass.

| DATE   | REF.                  | GRANTOR  | GRANTEE  | PRICE   | DESCRIPTION  |
|--------|-----------------------|--|--|---|--|
| 5/170  | 8005 Page<br>8374/231 | Estelle Lolos  | Royal Investment Corp.<br>18 Warren St.<br>Woburn, Mass.                   | \$120,000<br>(for 2 parcels)<br>Subject to 1st<br>mortgage<br>granted to<br>Trs. of Stuart<br>St. Realty 5/8/70<br>(8363/012)<br>of \$75,000. | ① Parcel bounded:<br>SE - Wash. ST. 22½'<br>SW - Stuart St. 61½'<br>NW - 5' passageway<br>NE - land formerly<br>of Hayward<br># 707 Washington St.<br>② Abutting back of building<br># 695-701 or<br>693-701 Wash. ST.<br>74                     |
| 1/1969 | 3292/591              | Washington-Stuart<br>Realty Corp.                                | Estelle Lolos  |   | Same as above  |
| 1/1954 | 6960/548              | Frank Breznick   | Washington-Stuart<br>Realty Corp.  |   | "  |
| 1/1953 | 6918/83               | Arthur R. O'Brien  | Frank Breznick   |   | "  |
|        | 1/77                  | George Holden Tinkham<br>& Rebecca W. Cramer                     | Arthur R. O'Brien  |   | "  |
| 1/1917 | 4010/571              | Fannie A. Tinkham  | North End Savings<br>Bank  | \$80,000  | 707 Washington St.<br>only. Described<br>Same as parcel 1<br>above.  |
| 1/1917 | 4010/570              | Alfred Gooditch et al.<br>Trs. of Wm. Brown<br>Real Estate Trust | Fannie A. Tinkham  |   | "  |
| 1/1877 | 1362/170              | Henry G. Parker<br>et. al.                                       | Joseph J. Brown<br>&<br>Henry A. Church<br>Trs. under will of<br>Wm. Brown |   | (plan 87G.289<br>lot 2 pl + 35.228)<br>Second parcel in packages<br>of seven.<br>Parcel at corner of<br>Wash. & Eliot STs.<br>bounded:<br>E - Wash. ST 22½'<br>S - Eliot ST. 61½'<br>W - passageway 5'<br>N - land formerly of<br>George Hayward |





ADDRESS 707 WASHINGTON ST., Boston, Mass.

(2)

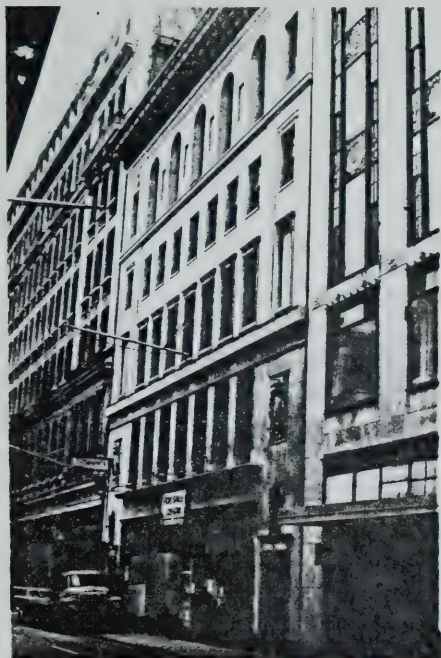
| DATE   | REF.    | GRANTOR   | GRANTEE        | PRICE | DESCRIPTION  |
|--------|---------|---|----------------|-------|--|
| 1/1831 | 351/265 | William Brown   | John Parker    |       | Same as below:   |
| 1/1831 | 351/263 | George Hayward.   | William Brown  |       | Parcel at the corner of Washington & Eliot STS. bounded:<br>E - Wash. ST. 22 1/2'<br>S - Eliot ST. 61 1/2'<br>W - passageway<br>N - Estate of said Hayward   |
| 1/1822 | 277/269 | Samuel Hayward Estate division  | George Hayward |       | Parcel w/ bldgs. at corner of Orange & Eliot STS.<br>E - Orange<br>S - Eliot<br>W - land of Samuel Simmons<br>N - land of Mary Lowder  |
|        |         | (checked Hayward Grantee & Eliot Grantor and couldn't find reference to transfer) |                |       |  |
| 8/1744 | 69/63   | Jacob Eliot Estate division   | Benjamin Eliot |       | House & land at corner of Eliot & Washington STS.<br>E - Wash. ST<br>S - Eliot ST.<br>(Before division, heirs laid out Eliot ST. at SE corner of Jacob Eliot house on Orange ST. 6/4/1740 - 69/63) |
| 1652*  | 1/211   | William Hibbons   | Margery Elliot |       | Parcel - 5 acres more or less - bounded:<br>N + S - land of Jacob Eliot<br>W - Boston Common<br>E - highway to Roxbury   |

is reference doesn't apply to the parcel under that it was part of Jacob Eliot Estate as far

concern directly, but does indicate back as 1652.







(NRD/C) June, 1979

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

|                           |          |                            |       |                         |       |
|---------------------------|----------|----------------------------|-------|-------------------------|-------|
| Aboriginal                | _____    | Conservation               | _____ | Recreation              | _____ |
| Agricultural              | _____    | Education                  | _____ | Religion                | _____ |
| Architectural             | <u>X</u> | Exploration/<br>settlement | _____ | Science/<br>invention   | _____ |
| The Arts                  | _____    | Industry                   | _____ | Social/<br>humanitarian | _____ |
| Commerce                  | _____    | Military                   | _____ | Transportation          | _____ |
| Communication             | _____    | Political                  | _____ |                         |       |
| Community/<br>development | _____    |                            |       |                         |       |

Significance (include explanation of themes checked above)

Schraffts & Sons Corp. as a candy store and restaurant.

Plans and interior and exterior photographs published in Architectural Forum <sup>1</sup> in 1923 indicate that the first floor was used for a retail candy shop and tea room, the 2nd and 3rd floors as additional tea rooms the 4th as a kitchen and 5th as offices, lockers and a gallery. Interior design was by Charles E. Birge.<sup>1</sup> The restaurant was advertised as "an ideal place to drop in for breakfast, lunch, tea or dinner" because of its convenient location "in the heart of the shopping district."<sup>2</sup> Schraf had other candy shops at 11 Summer and 358 Boylston and was headquarter at 160 Washington St. North. The West Street store closed in the early 1970's and is presently vacant.

Architect J.D. Leland (1886-1968) graduated from Harvard in 1909, took advanced architectural training at the Ecole des Beaux Arts in Paris and later became senior partner in the firm of Leland & Larson (with Niels H. Larson) which had offices in Boston, Worcester and New York and designed buildings along the east coast & New England. The firm designed "Old Harbor Village" at Old Colony & Dorchester Ave & apts at 81-82 Beacon St.<sup>4</sup>

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "West Street" District

Present Status: Vacant and for sale

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Architectural Forum, vol. 39, Aug. 1923 pl.22-27 (photographs of interior and exterior and floor plans and elevations, no text except for captions)
2. Advertisement, in Boston Athenaeum clipping files, West St.
3. Boston Globe, 4/14/1968 p. 19
4. BPL architectural files



ADDRESS 26-32 West St. COR. MasonNAME Fabyan Building  
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1926 Building permit 3/26/1926  
sourceARCHITECT Coolidge, Shepley, Bulfinch &  
source Abbott (permit)BUILDER W.M. Evatt Co (permit)  
sourceOWNER Fabyan Estate/ c/o Berenson Corp  
original present 131 State St.11a 3/4,  
PHOTOGRAPHS 10 1/3, 1/2, 2/2 .79Ward 3. Parcel #4840 UTM #19/330040/4691040  
(West St. Ref.#)TYPE (residential) single double row 2-fam. 3-deck ten apt.  
(non-residential) stores and officesNO. OF STORIES (1st to cornice) 6 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl  
(Other) brick (stone) limestone concrete iron/steel/alum.Late Classical Revival/  
BRIEF DESCRIPTION early Moderne commercial building with characteristic flatness as well as a sense of verticality created by the continuous 5-story stone piers and 3-story stacked metal window units at levels 3-5. 4 bays and principal entrance on Washington, 10 bays on Mason. Fine pressed metal window trim with free-classic scenes on spandrel panels; anthemion band used to define roofline, urns on roof.

EXTERIOR ALTERATION (minor) (moderate) drastic storefront remodelled

CONDITION (good) fair poor LOT AREA 9626 sq. feetNOTEWORTHY SITE CHARACTERISTICS Corner building important to the visual unity of West St., which features buildings of similar mass, scale and materials. Part of "West Street Commercial" areaSIGNIFICANCE. (cont'd on reverse) The FabyanBuilding, designed by the prominentarchitectural firm of Coolidge, Shepley,Bulfinch and Abbott. is an excellentexample of mid-1920's architecture, which

(Map)

Moved; date if known \_\_\_\_\_

Themes (check as many as applicable)

|               |       |              |       |                |       |
|---------------|-------|--------------|-------|----------------|-------|
| Aboriginal    | _____ | Conservation | _____ | Recreation     | _____ |
| Agricultural  | _____ | Education    | _____ | Religion       | _____ |
| Architectural | X     | Exploration/ | _____ | Science/       | _____ |
| The Arts      | _____ | settlement   | _____ | invention      | _____ |
| Commerce      | _____ | Industry     | _____ | Social/        | _____ |
| Communication | _____ | Military     | _____ | humanitarian   | _____ |
| Community/    | _____ | Political    | _____ | Transportation | _____ |
| development   | _____ |              |       |                |       |

Significance (include explanation of themes checked above)

in its flatness and verticality anticipates the Moderne but which still relies on classical motifs for its decorative accents. The building is the best example of this transitional style in the theatre area (see also 177 Tremont and 154-6 Boylston), and is particularly notable for its pressed metal spandrel panels.

Located next to Schrafft's tea room on what was once a thriving shopping street, the original building leasing pattern reflects an age of small proprietors and custom-made clothing which has largely disappeared. The 1930 Boston City Directory, the first to list tenants by street address, indicates that some 82 small shopkeepers and professionals occupied the building by that date including a jewelry shop on the ground floor and, on the upper 5 floors, over 40 clothing-related businesses (dress, hat & gown makers, furriers, tailors, bead sellers, hosiery repairers, cleaners and dyers), 21 beauty salons, 11 prof. services (chiropodist, masseuse, electrolysis, optician, optometrist and dentist) as well as a lending library, gift shop and baby shop.

Charles Allerton Coolidge (1858-1936), one of Boston's most eminent architects was a co-founder of the firm Shepley, Rutan & Coolidge, which continued the practice of H.H. Richardson after his death in 1886. In 1925 Coolidge took into partnership Henry R. Shepley, son of his former associate, Francis V. Bulfinch. Lewis B. Abbott. Both firms designed distinguished buildings all over the U.S.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "West Street" District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Withey, Biographical Dictionary of Am. Architects, p. 136-7
2. Boston City Directory, 1930















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